RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

Pink Floyd

Acoustic Guitar Collection

16 Hits Including: Comfortably Numb, Dogs, Goodbye Blue Sky, Hey You, Pigs on the Wing (Parts 1 & 2), Wish You Were Here

HAL•LEONARD®

Cover photo by Ebet Roberts

Music transcriptions by Addi Booth, Aurelien Budynek, Jeff Jacobson,
Bill LaFleur, Ron Piccione and David Stocker

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from Pink Floyd - *The Wall*

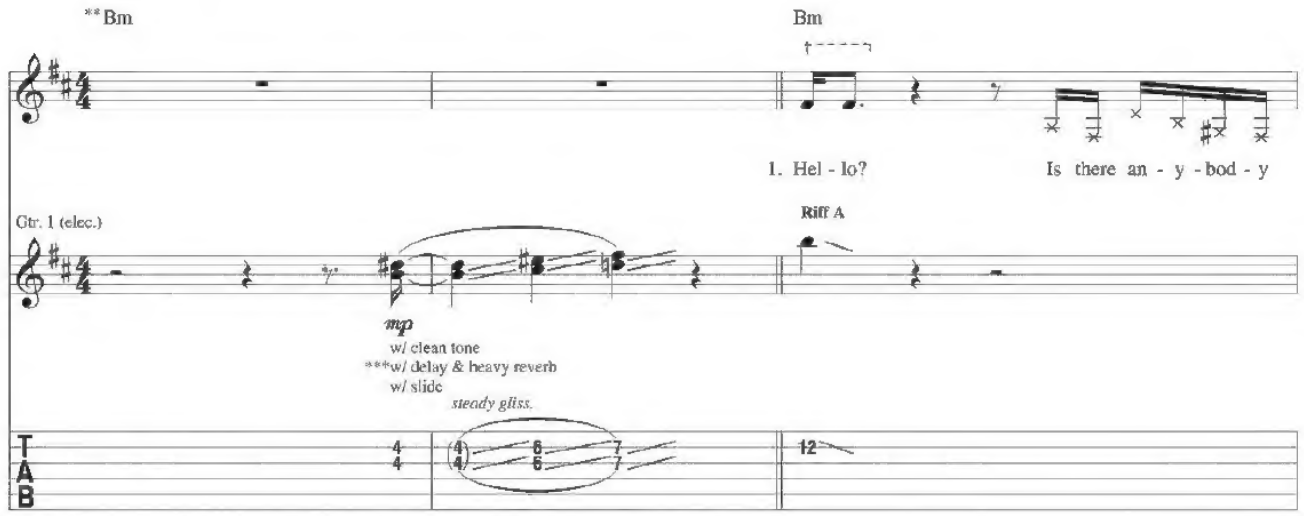
Comfortably Numb

Words and Music by Roger Waters and David Gilmour

*Gtrs. 2 & 3: Nashville tuning:
(low to high) E♭-A♭-D♭-G♭-B♭-E

Intro

Slowly ♩ = 64



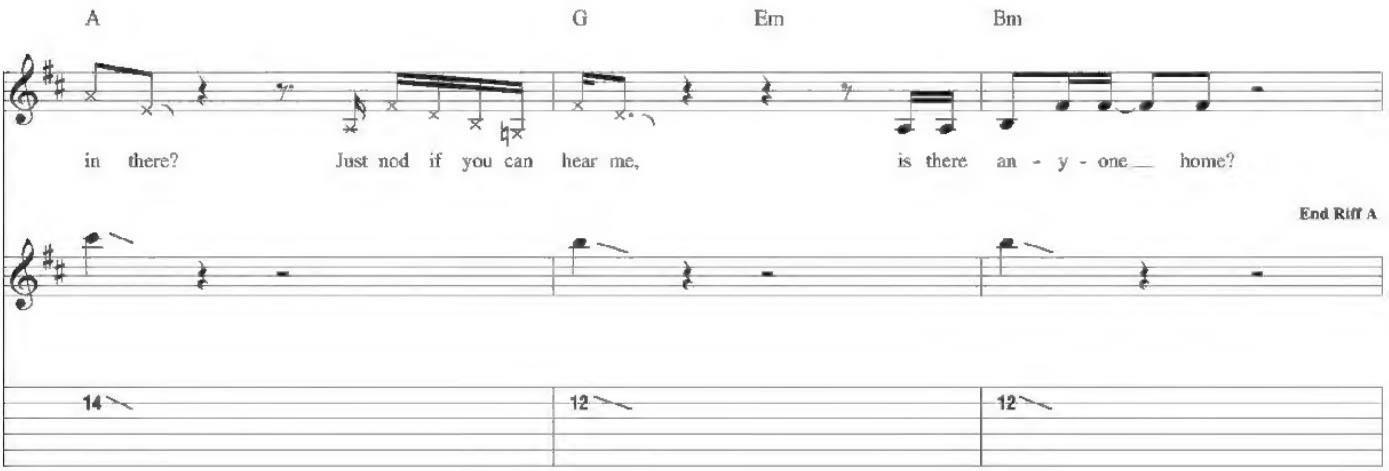
Verse

*Strings 3-6 are replaced with the corresponding high octave strings from a 12-string set and tuned an octave above standard tuning pitches. The notes for strings 3-6 are written on the staff in their normal octave for ease of reading.

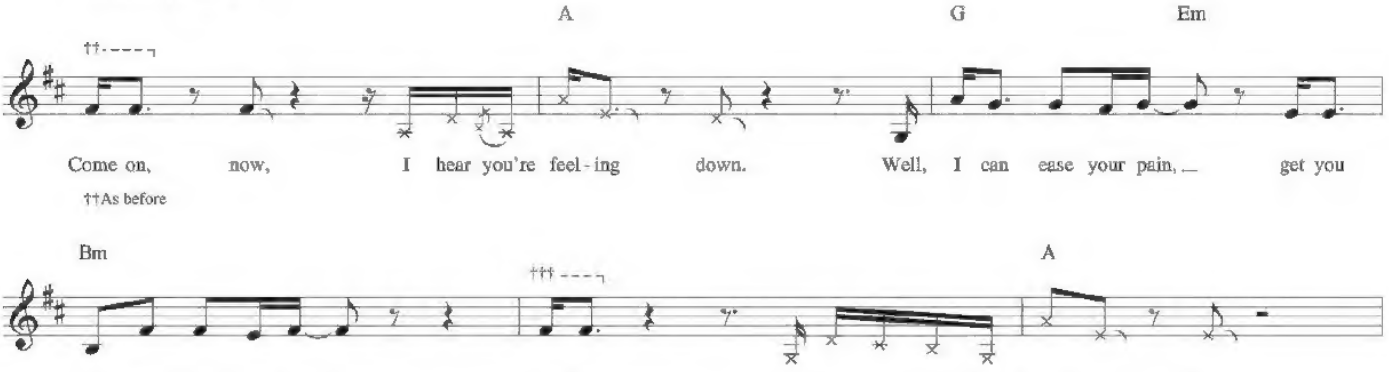
**Chord symbols reflect overall harmony.

***Delay set for dotted eighth-note regeneration w/ 4 repeats.

†w/ echo set for dotted eighth-note regeneration w/ 2 repeats.



Gtr. 1: w/ Riff A (2 times)



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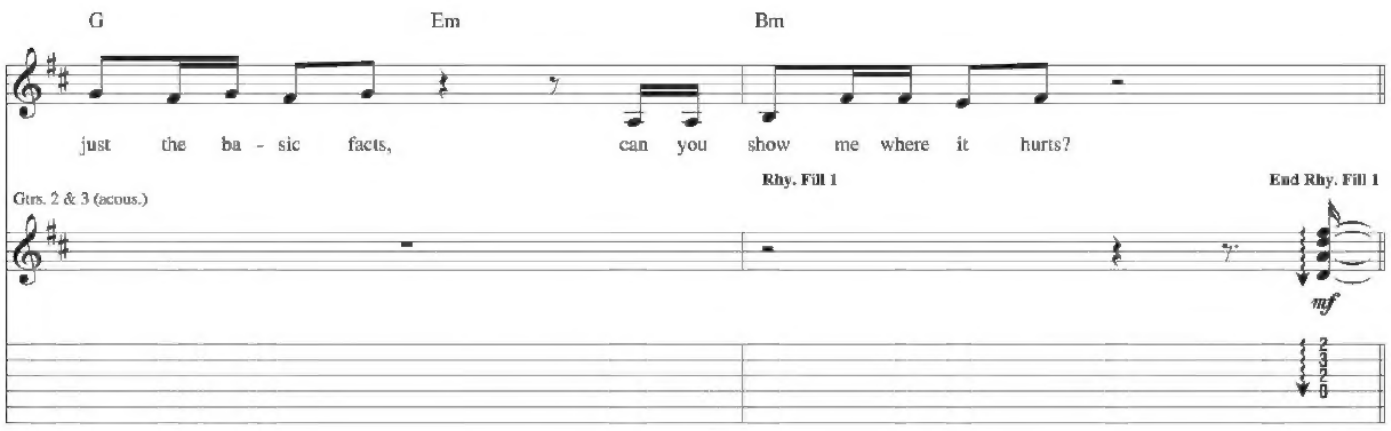
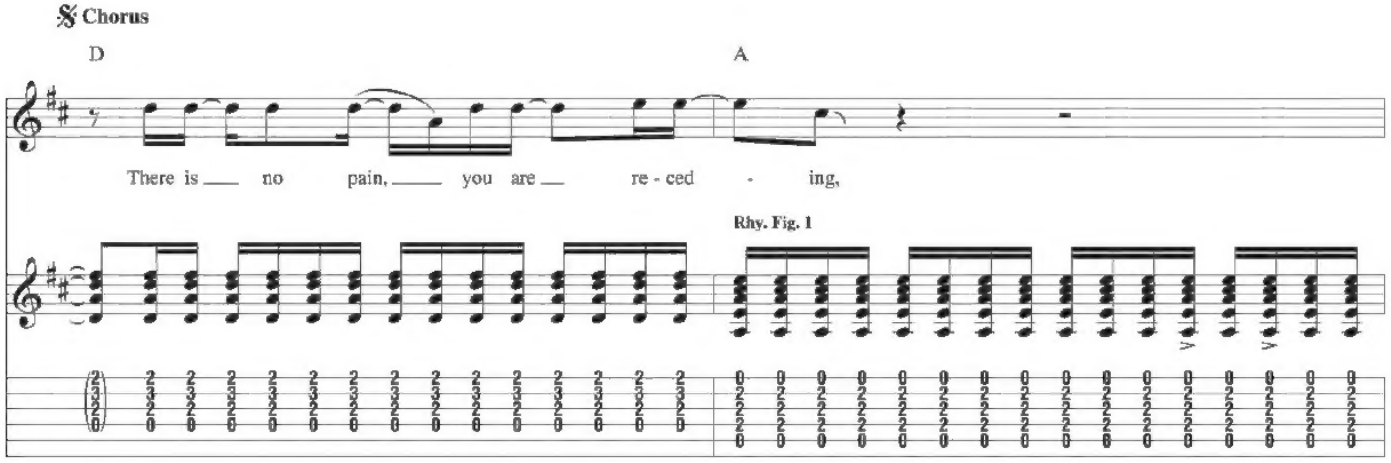
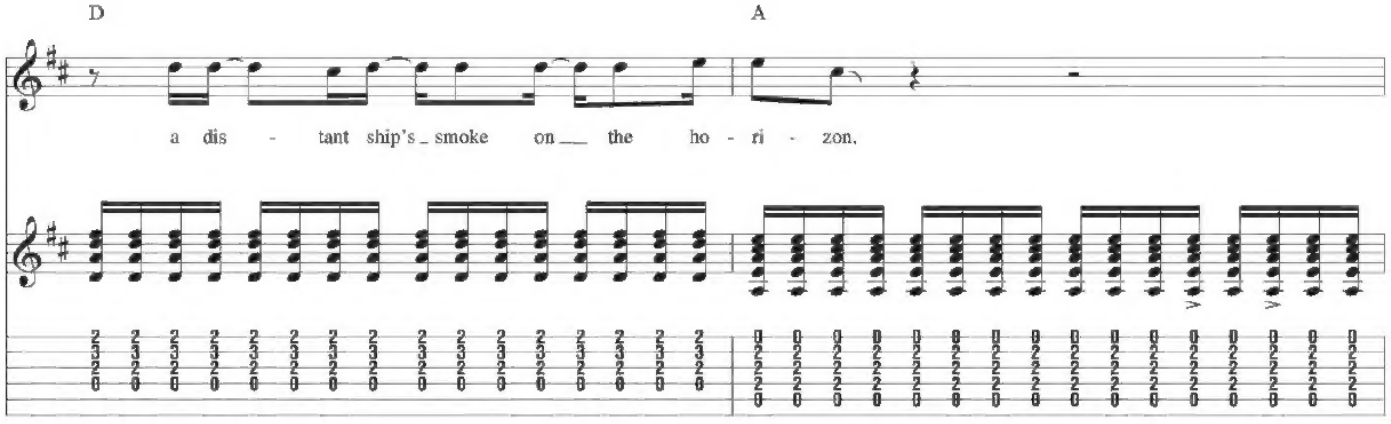
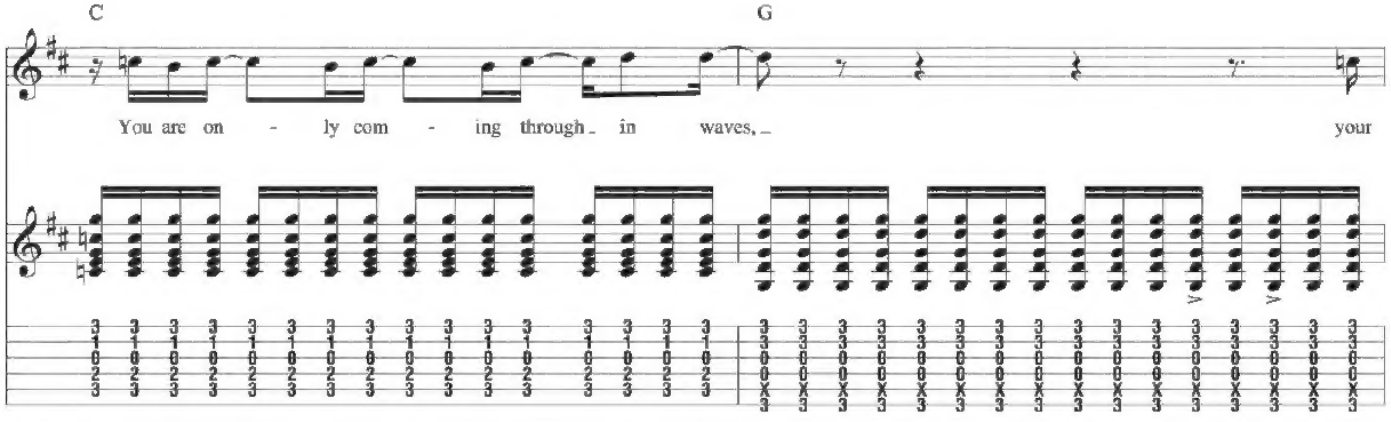
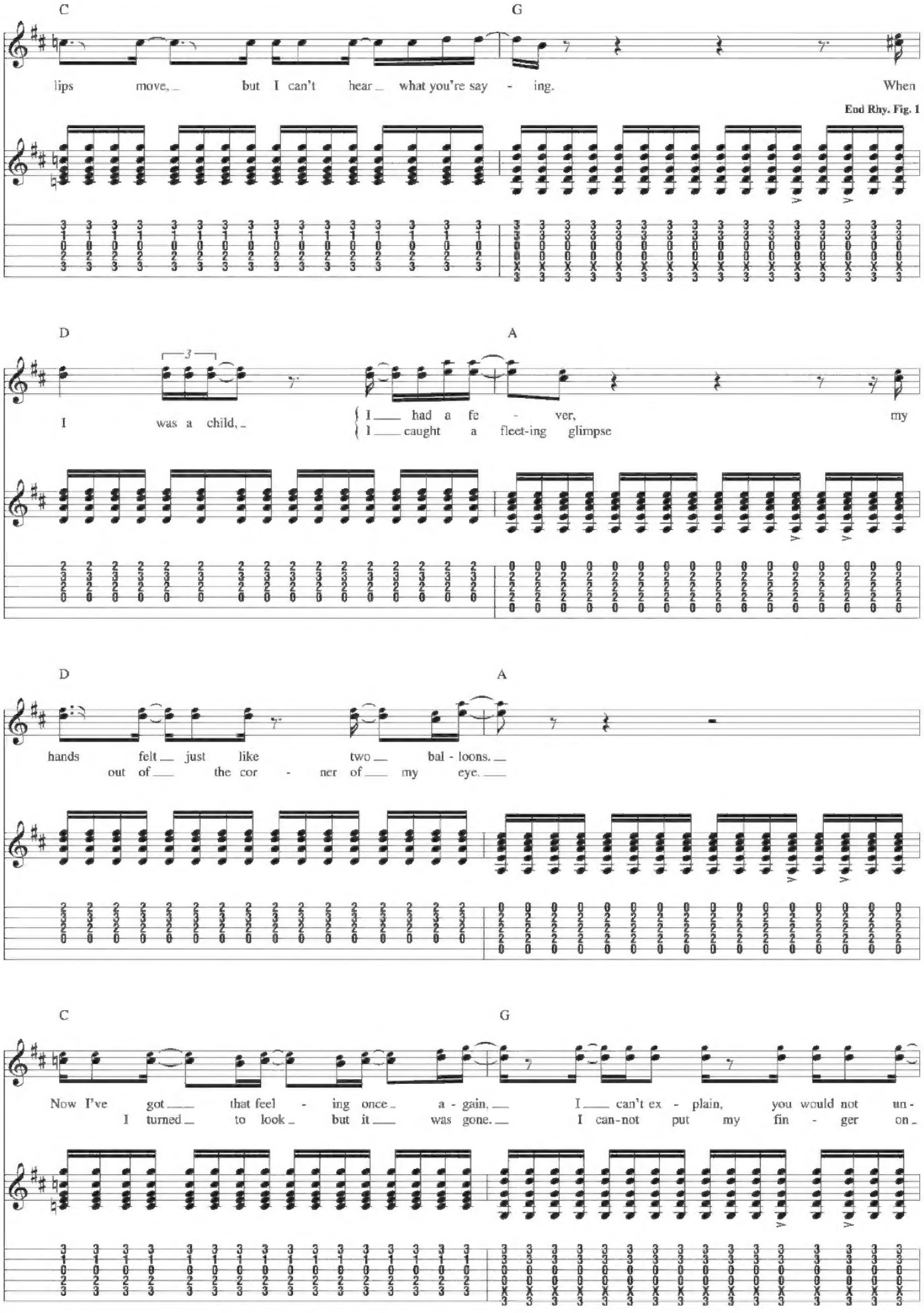
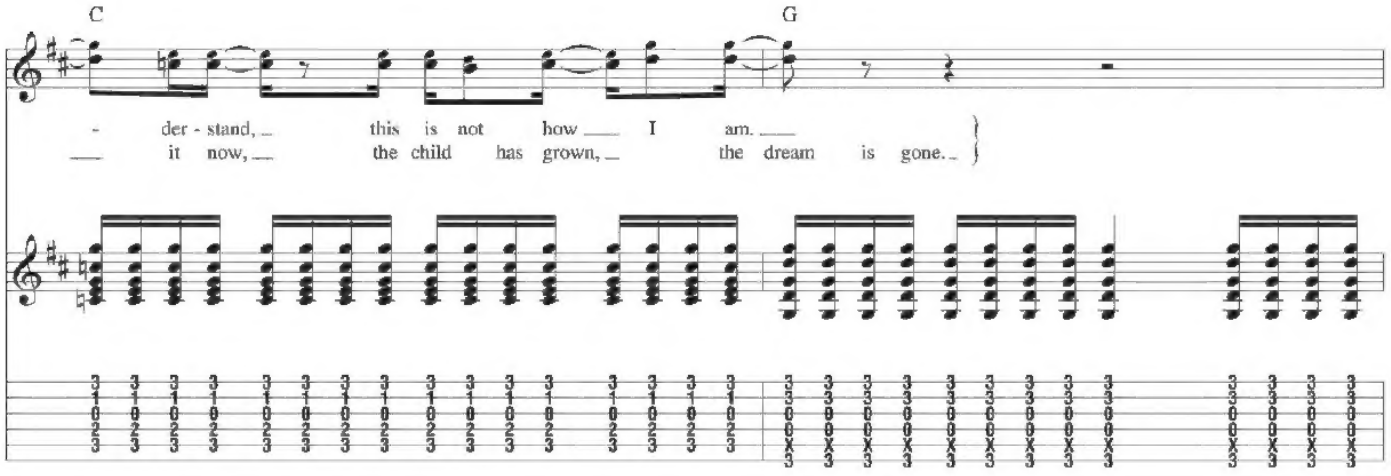

G
Em
Bm
just the ba - sic facts, can you show me where it hurts?
Rhy. Fill 1
End Rhy. Fill 1
Gtrs. 2 & 3 (acous.)
mf

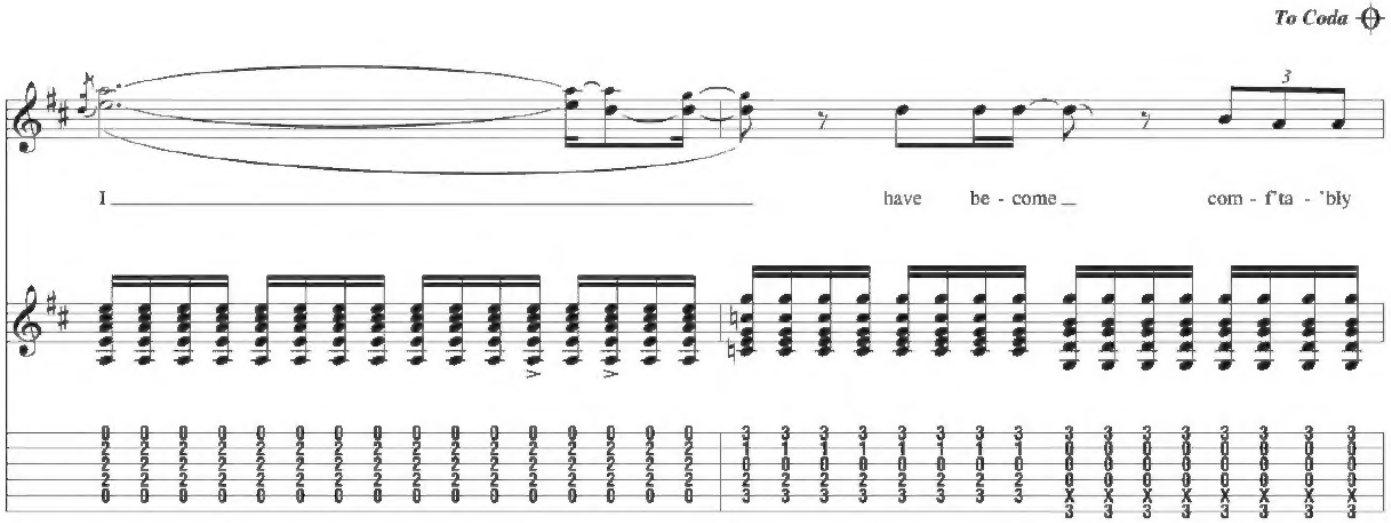

Chorus
D
A
There is no pain, you are re - ced - ing,
Rhy. Fig. 1

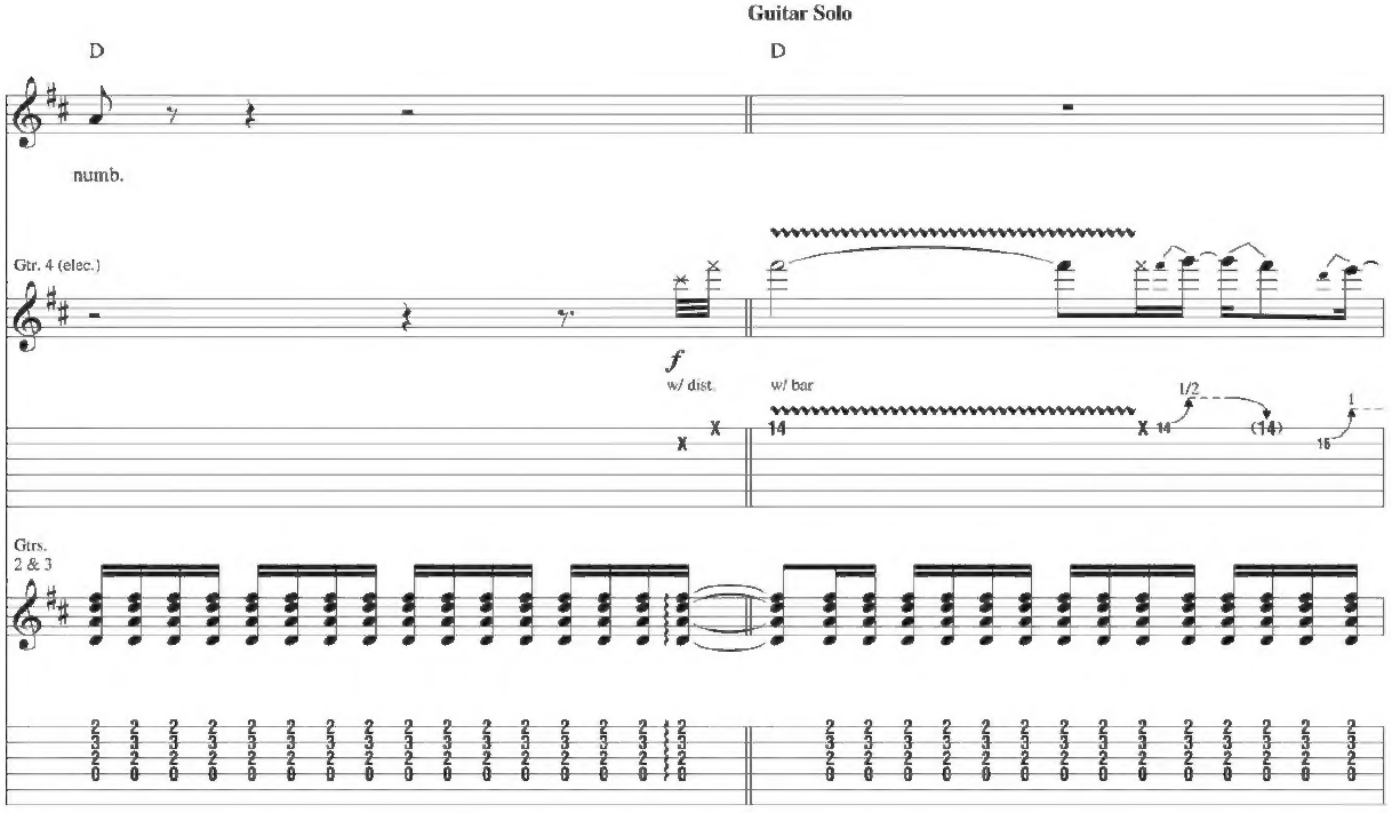

D
A
a dis - tant ship's smoke on the ho - ri - zon.


C
G
You are on - ly com - ing through in waves, your

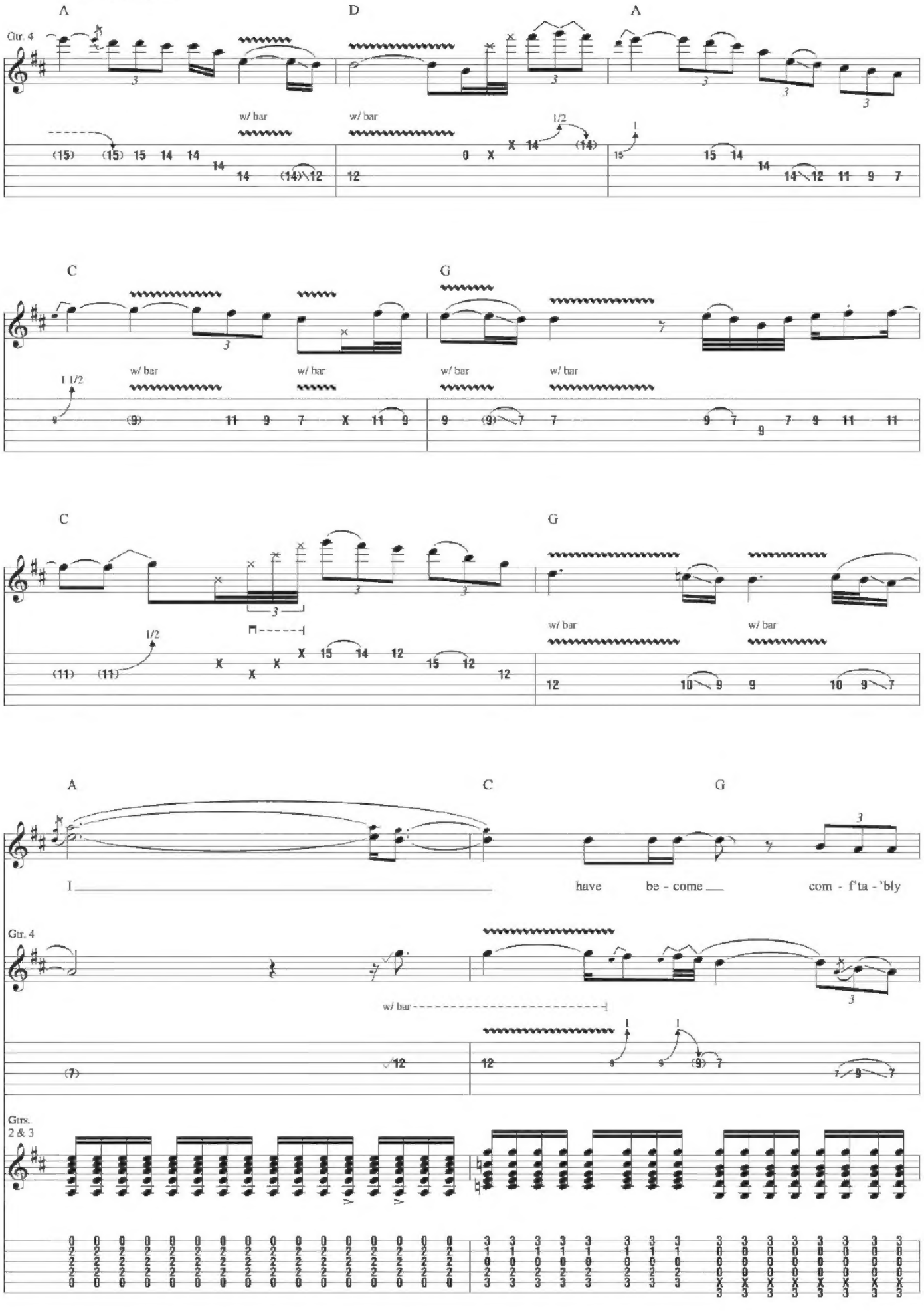

C
G
lips move, but I can't hear what you're say - ing.
When
End Rhy. Fig. 1
D
A
I was a child,
I had a fe - ver,
I caught a fleet-ing glimpse
my
D
A
hands felt just like two bal - loons.
out of the cor - ner of my eye.
C
G
Now I've got that feel - ing once a - gain,
I turned to look but it was gone.
I can't ex - plain, you would not un -
I can-not put my fin - ger on


C
G
- der - stand, _ this is not how ___ I am. ___
___ it now, ___ the child has grown, _ the dream is gone. _


To Coda
I ___ have be - come _ com - f'ta - 'bly


Guitar Solo
D
D
numb.
Gtr. 4 (elec.)
f
w/ dist.
w/ bar
14
14
(14)
1/2
16
Gtrs.
2 & 3

Gtrs. 2 & 3: w/ Rhy. Fig. 1



Verse

Gtrs. 3 & 4 tacet

D

Bm

numb.

2. O - kay,

just a lit - tle

Rhy. Fig. 2

Gtr. 2

*w/ echo set for dotted eighth-note regeneration w/ 3 repeats.

A

G

Em

pin - prick,

there'll be no more

but you may

(Ah.)

Gtr. 2

Bm

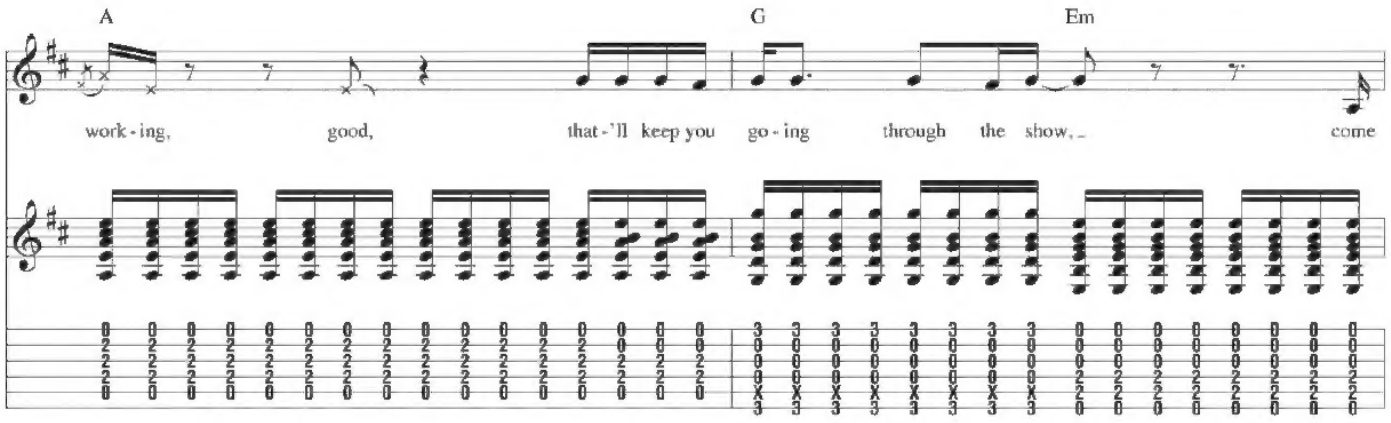
feel a lit - tle sick.

Can you stand up?

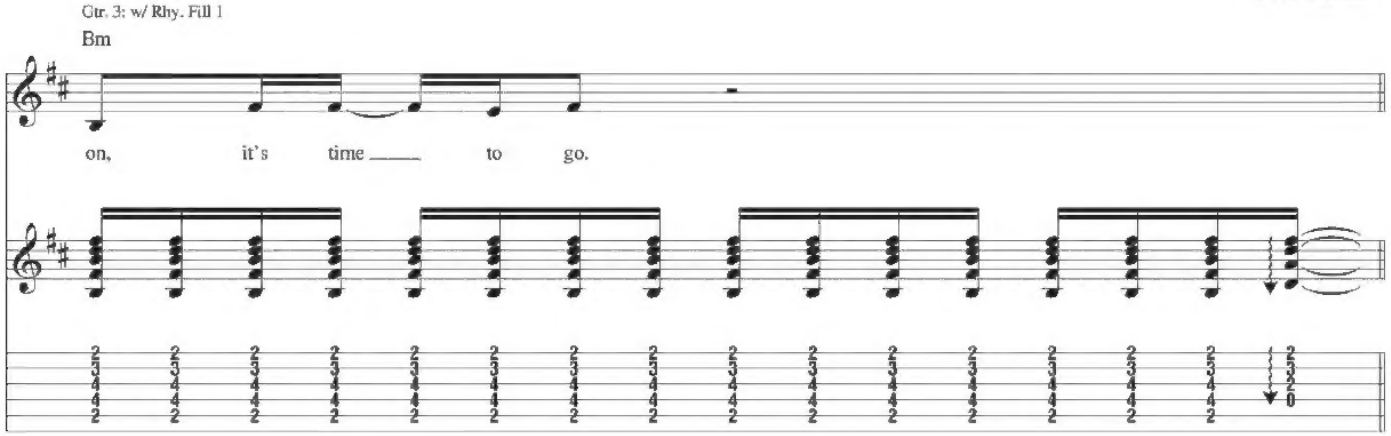
I do be-lieve it's

End Rhy. Fig. 2

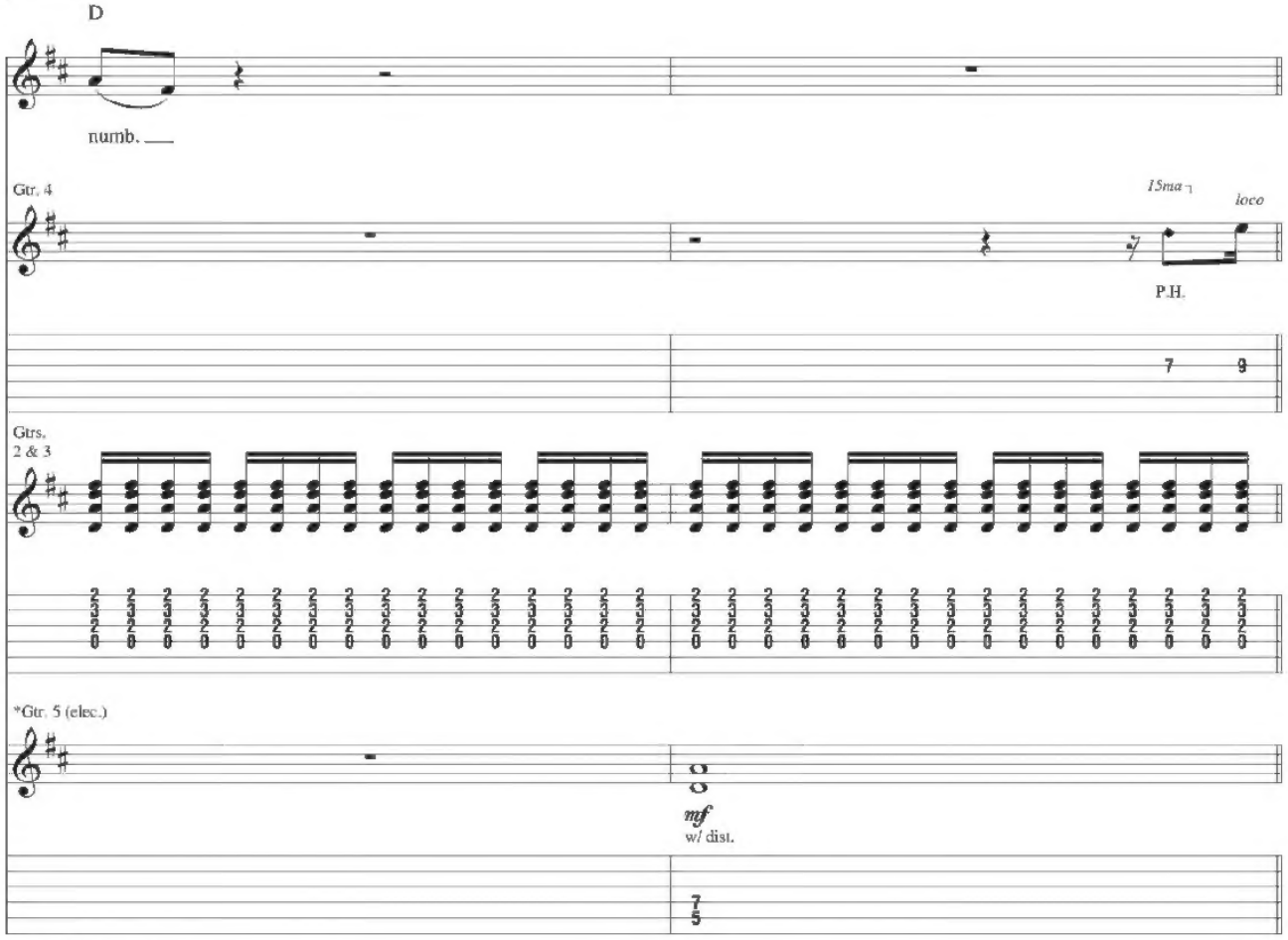
**As before



D.S. al Coda



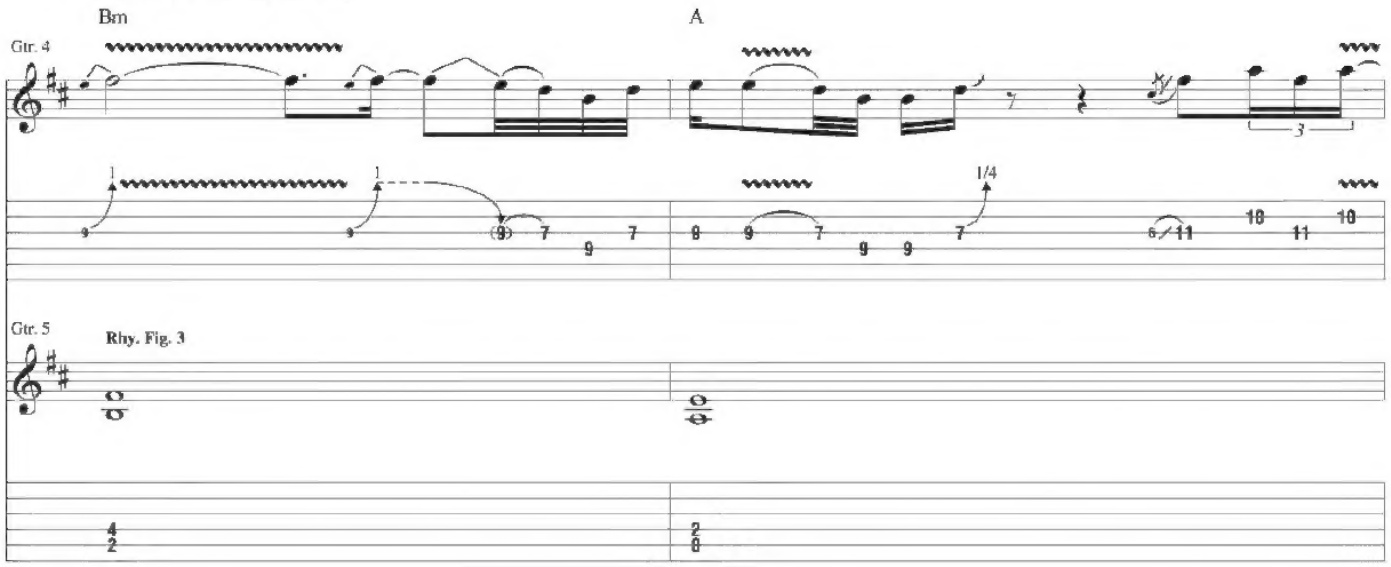
Coda

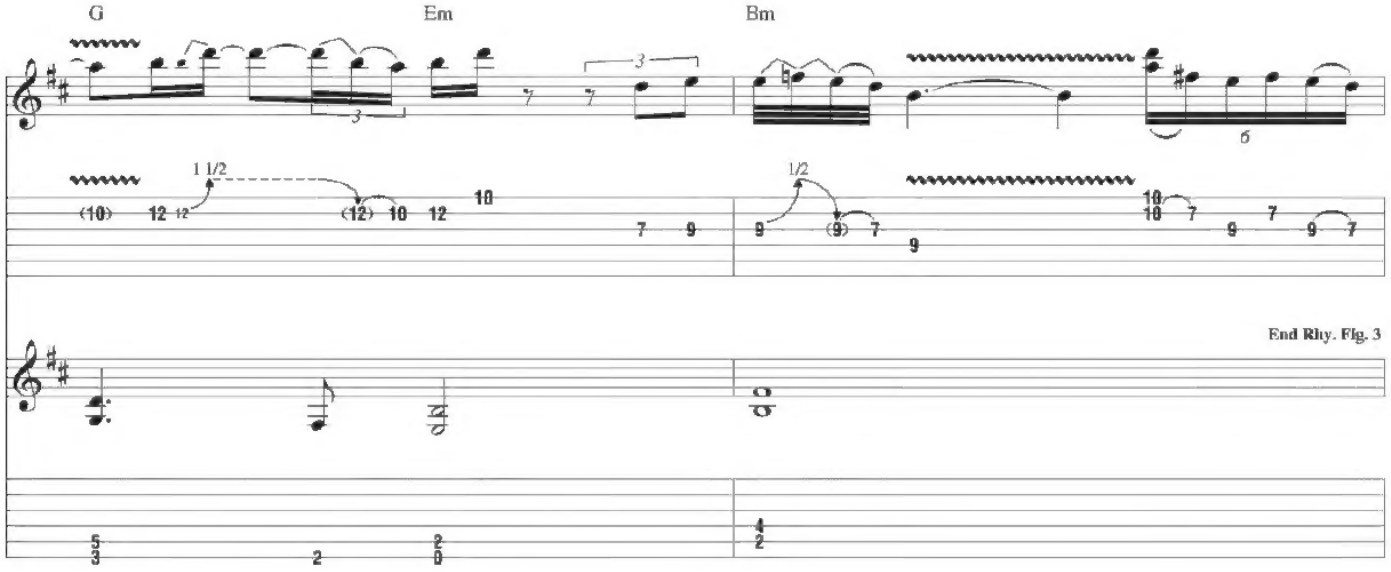


*Doubled throughout

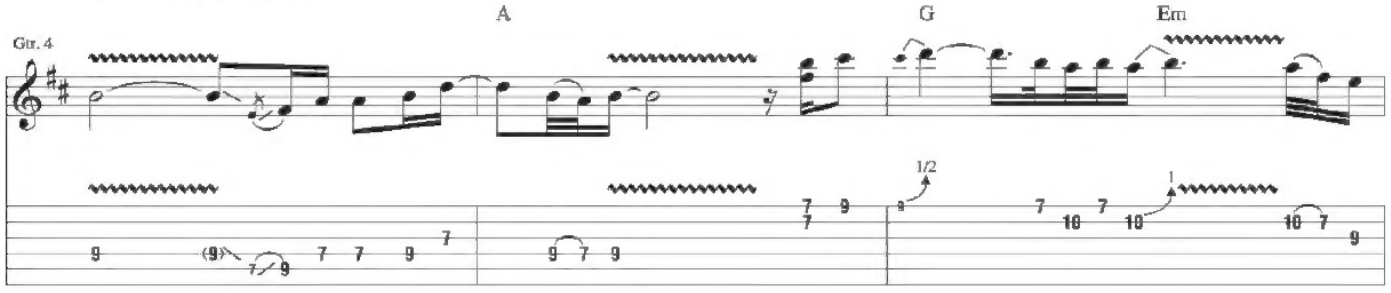
Outro-Guitar Solo

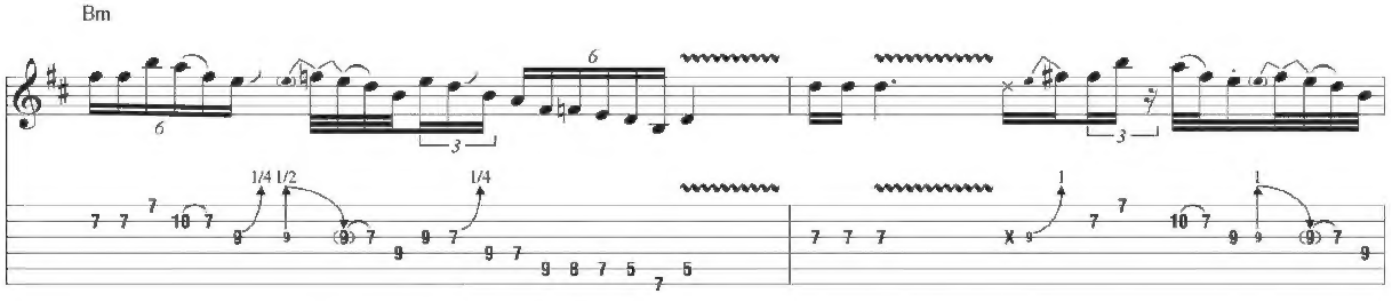
Gtrs. 2 & 3: w/ Rhy. Fig. 2 (till fade)

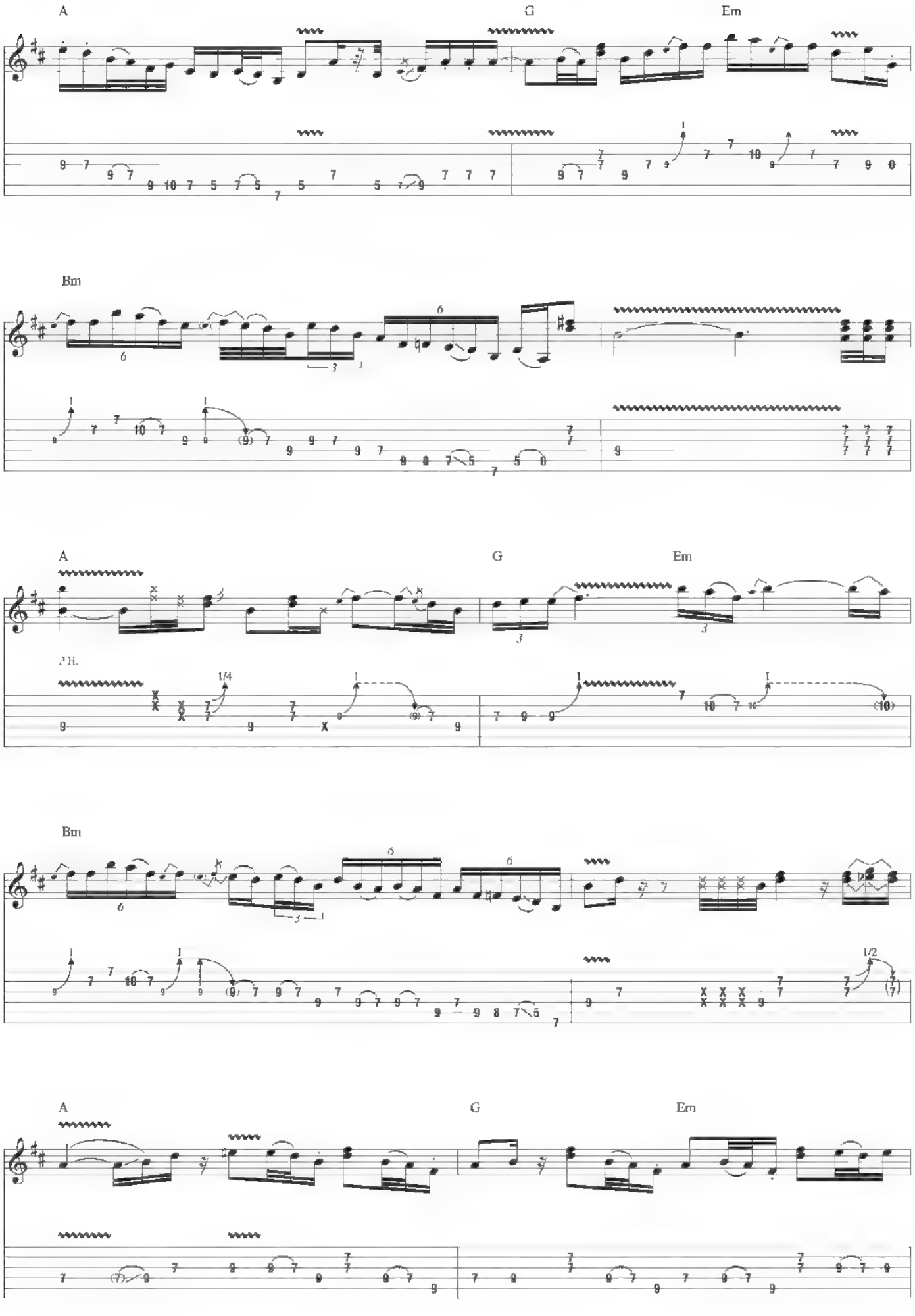


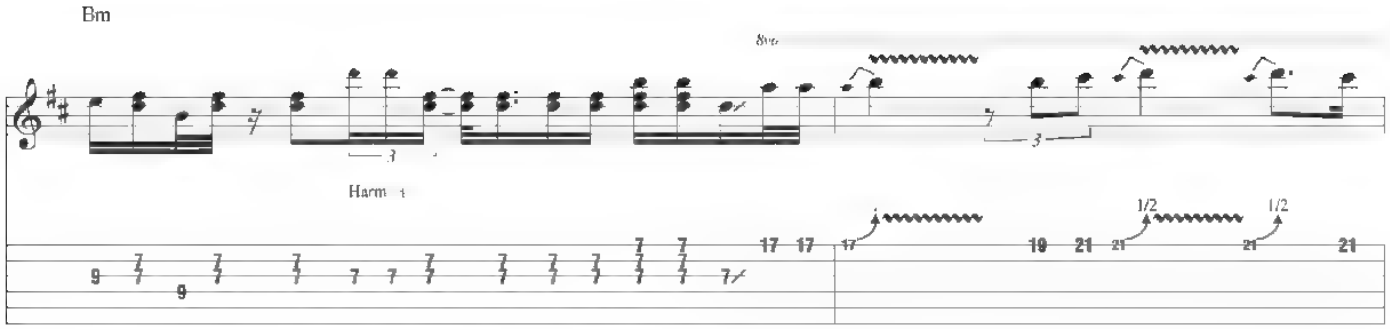


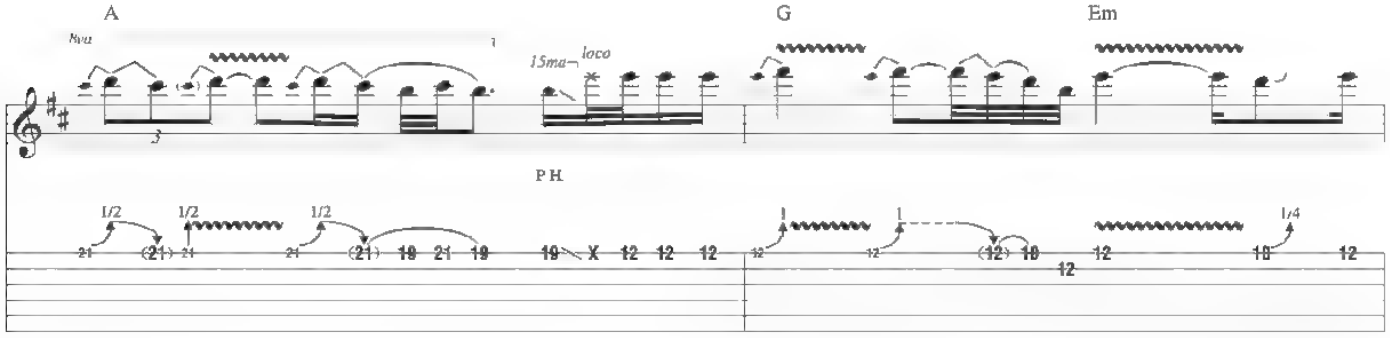
Gtr. 5: w/ Rhy. Fig. 3 (till fade)



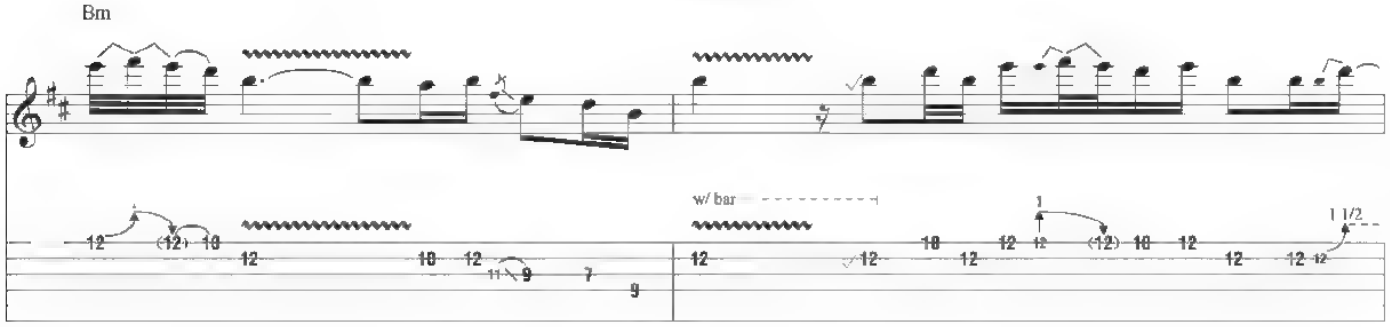


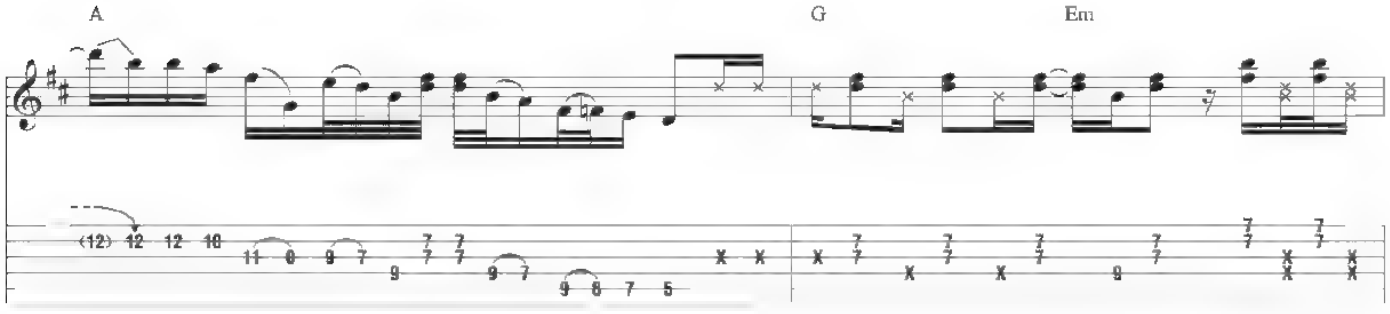

A
G
Em
Bm
A
G
Em
P.H.
1/4
Bm
1/2
A
G
Em



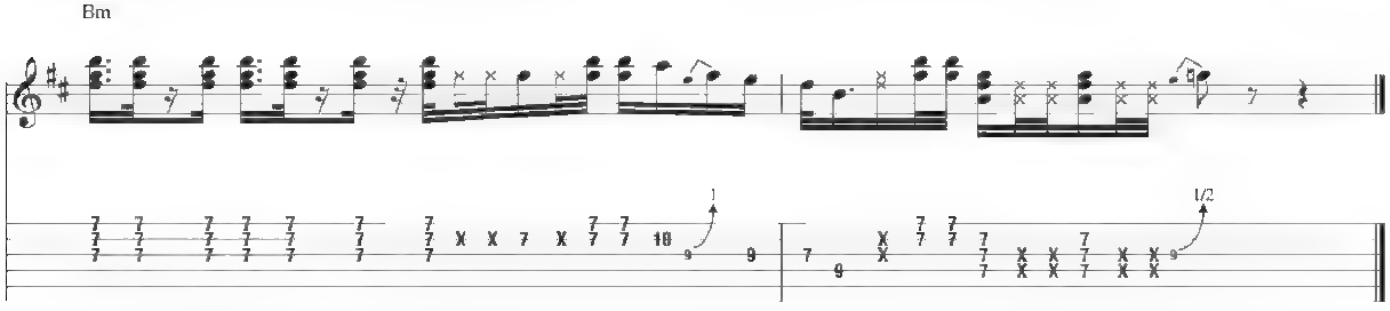


Begin fade





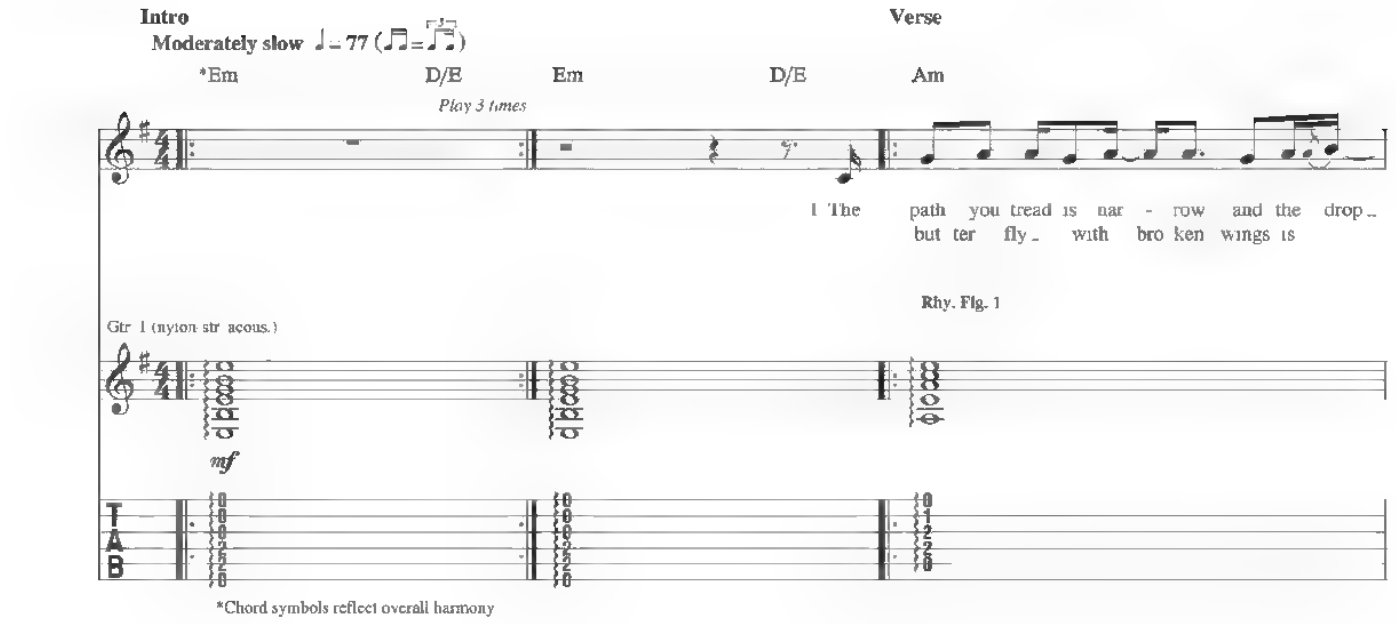
Fade out

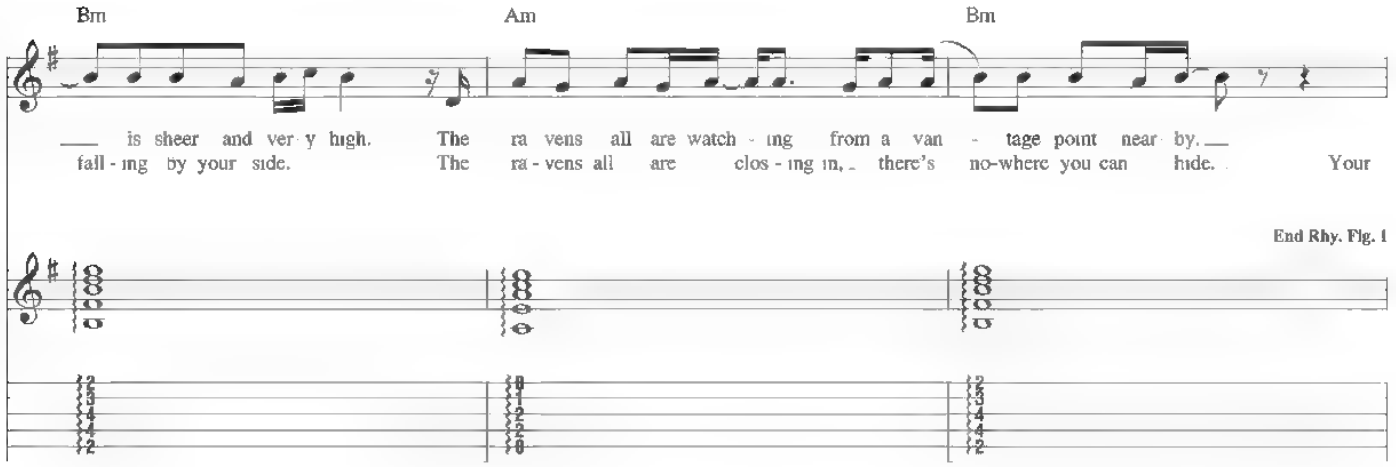


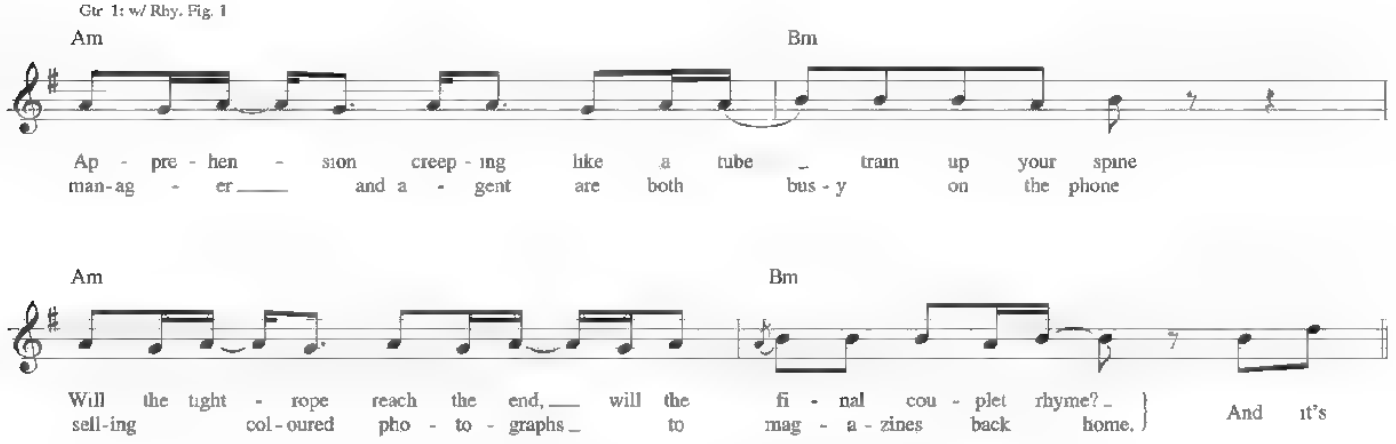
from Pink Floyd - The Motion Picture *More*

Cymbaline

Words and Music by Roger Waters







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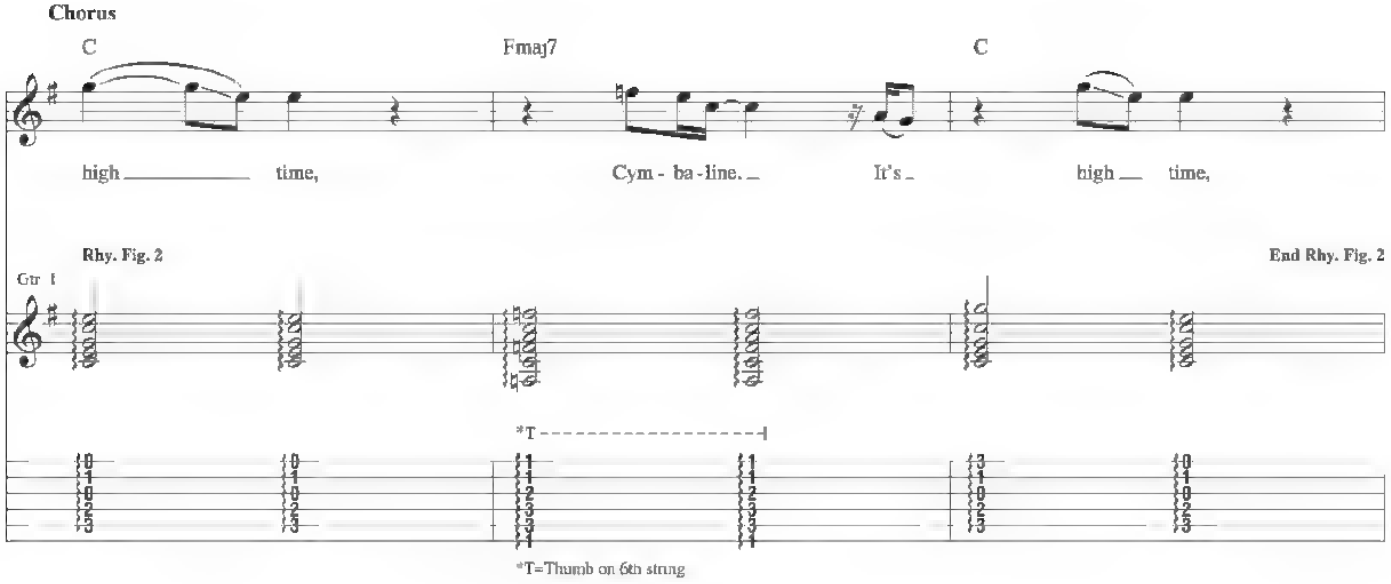
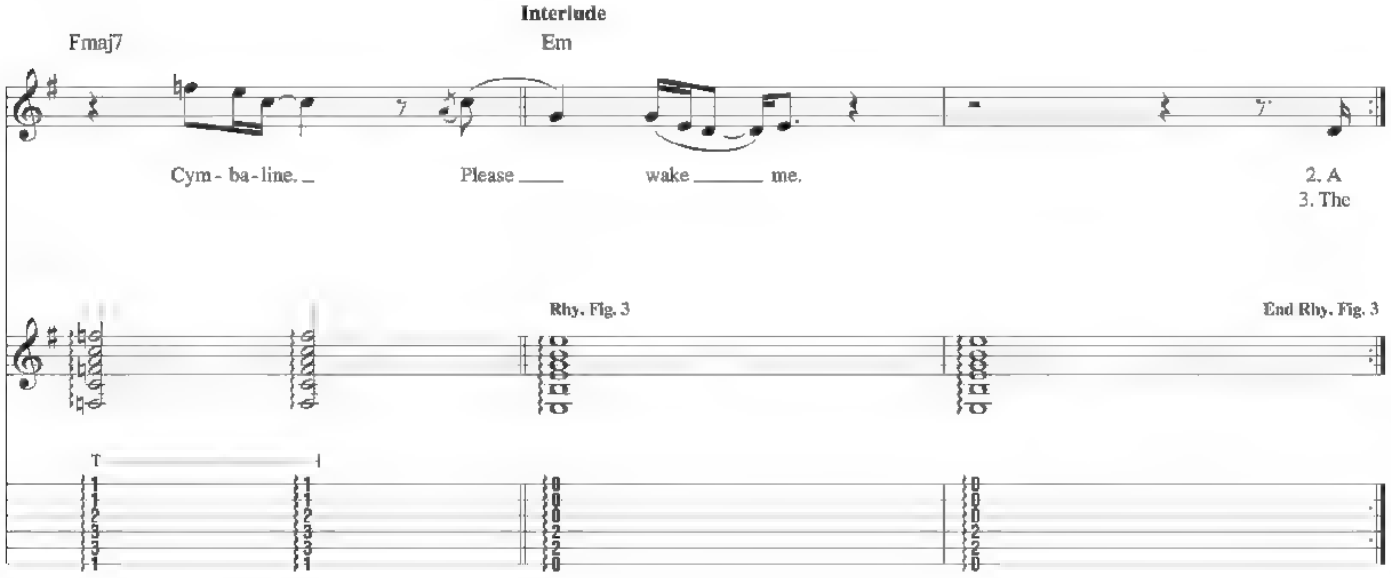
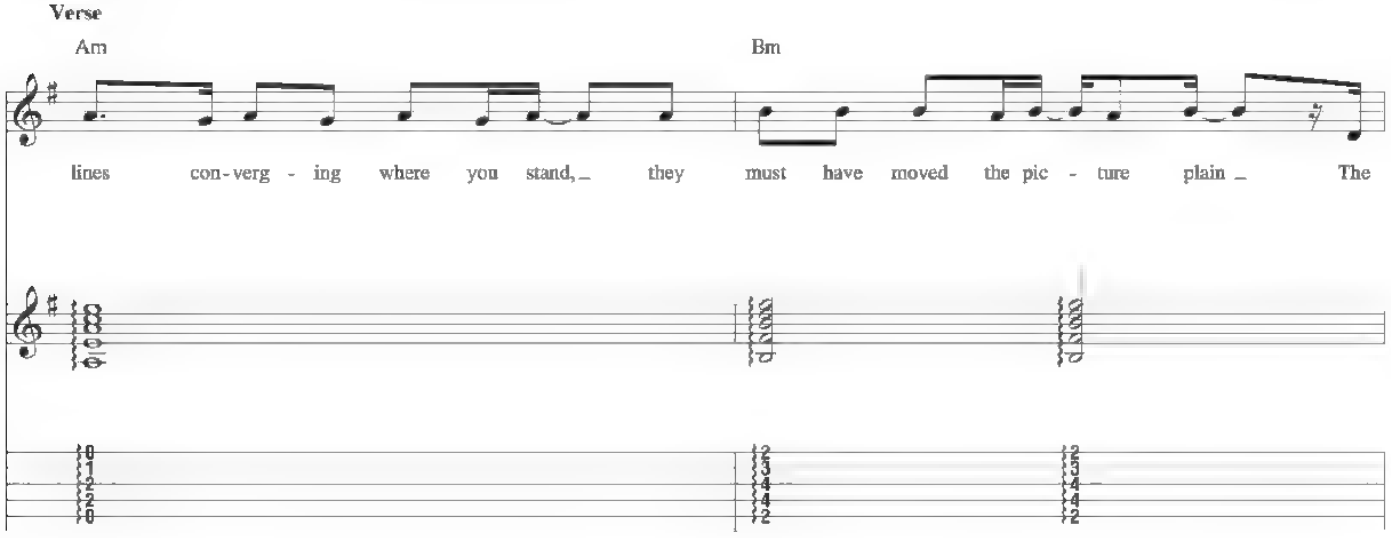
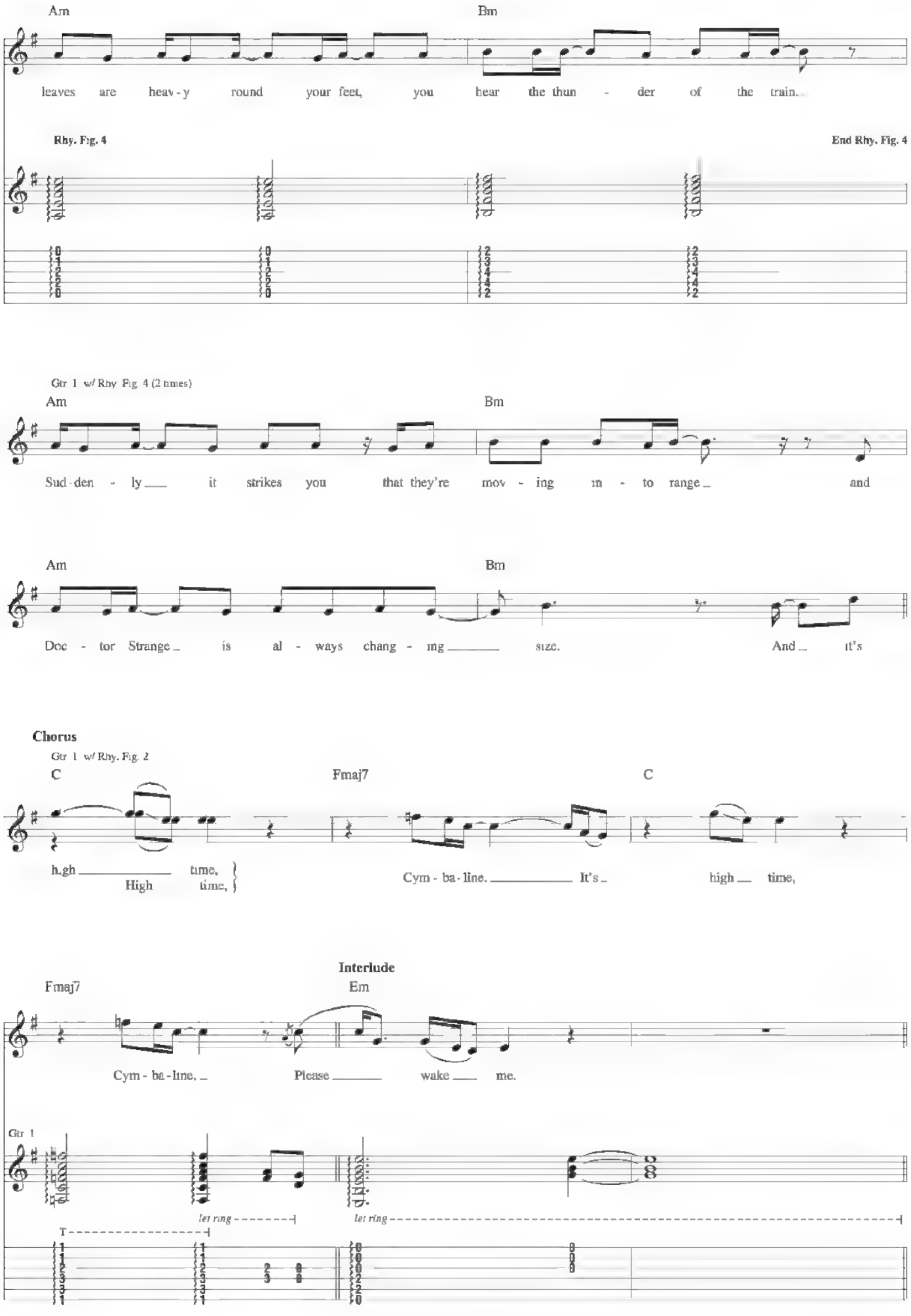

Chorus
C
Fmaj7
C
high time,
Cym - ba - line. It's
high time,
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr 1
*T
*T=Thumb on 6th string

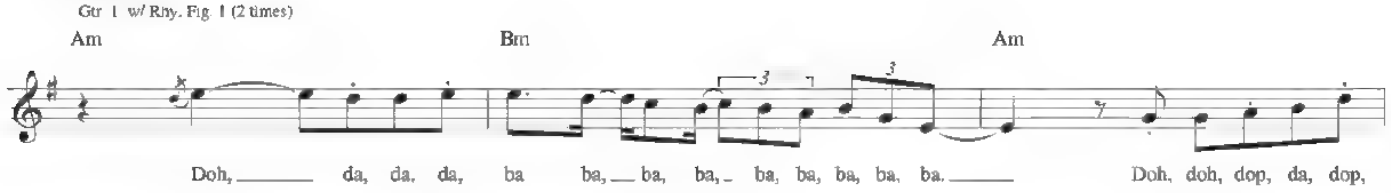

Interlude
Fmaj7
Em
Cym - ba - line.
Please
wake
me.
2. A
3. The
Rhy. Fig. 3
End Rhy. Fig. 3
T

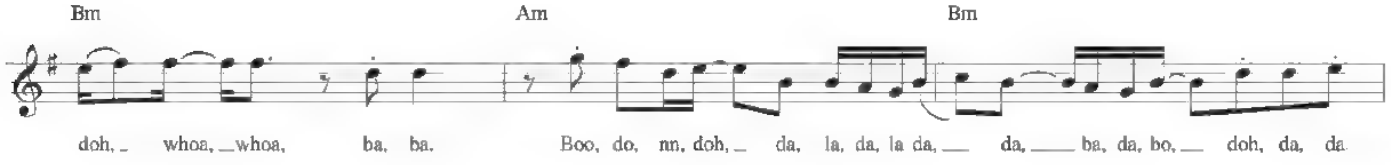

Verse
Am
Bm
lines con - verg - ing where you stand, they must have moved the pic - ture plain
The


Am
Bm
leaves are heav - y round your feet, you hear the thun - der of the train.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr 1 w/ Rhy Fig 4 (2 times)
Am
Bm
Sud - den - ly it strikes you that they're mov - ing in - to range and
Am
Bm
Doc - tor Strange is al - ways chang - ing size. And it's
Chorus
Gtr 1 w/ Rhy. Fig. 2
C
Fmaj7
C
h.gh time,
High time,
Cym - ba - line. It's high time,
Interlude
Fmaj7
Em
Cym - ba - line. Please wake me.
Gtr 1
let ring
let ring
T

Scat Solo

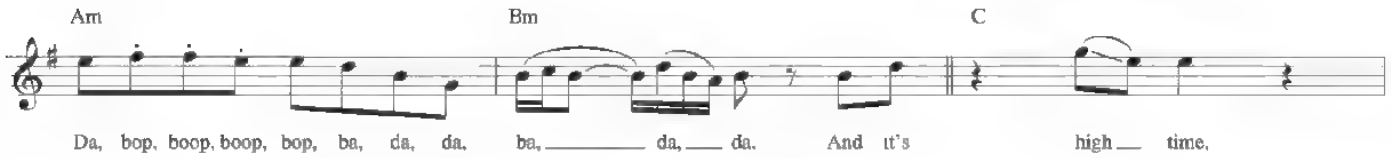
Gtr. 1 w/ Rhy. Fig. 1 (2 times)

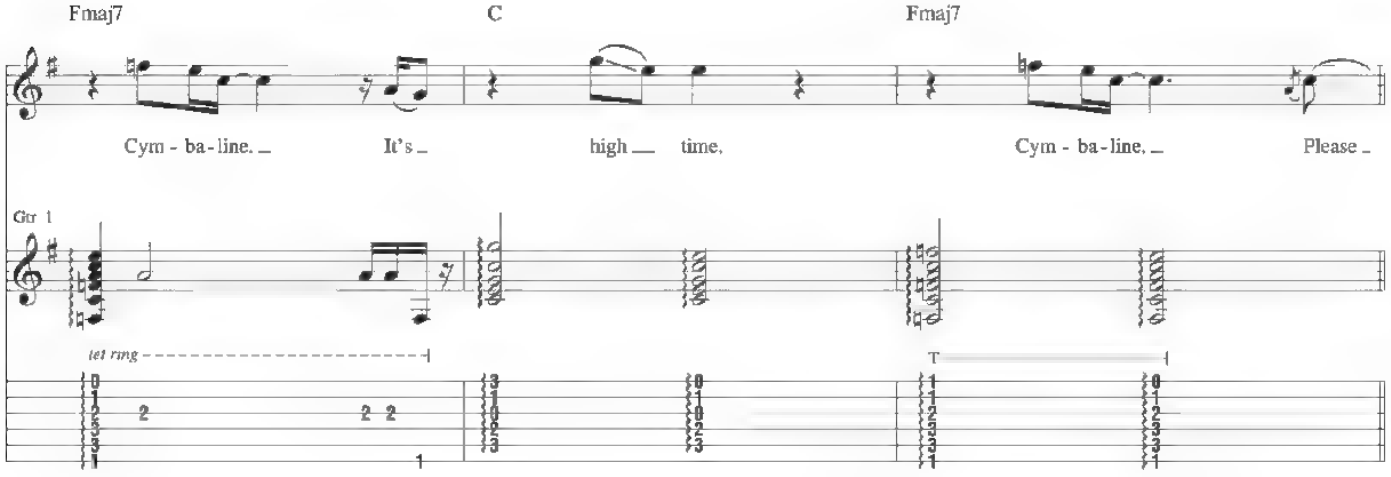




Chorus

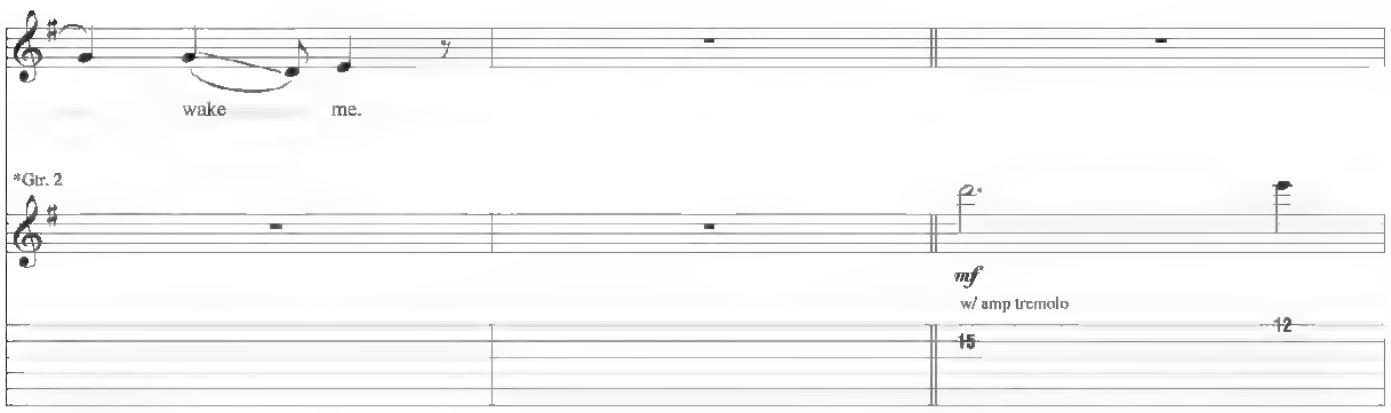
Gtr. 1 w/ Rhy. Fig. 2 (1st meas.)





Interlude

Gtr. 1 w/ Rhy. Fig. 3

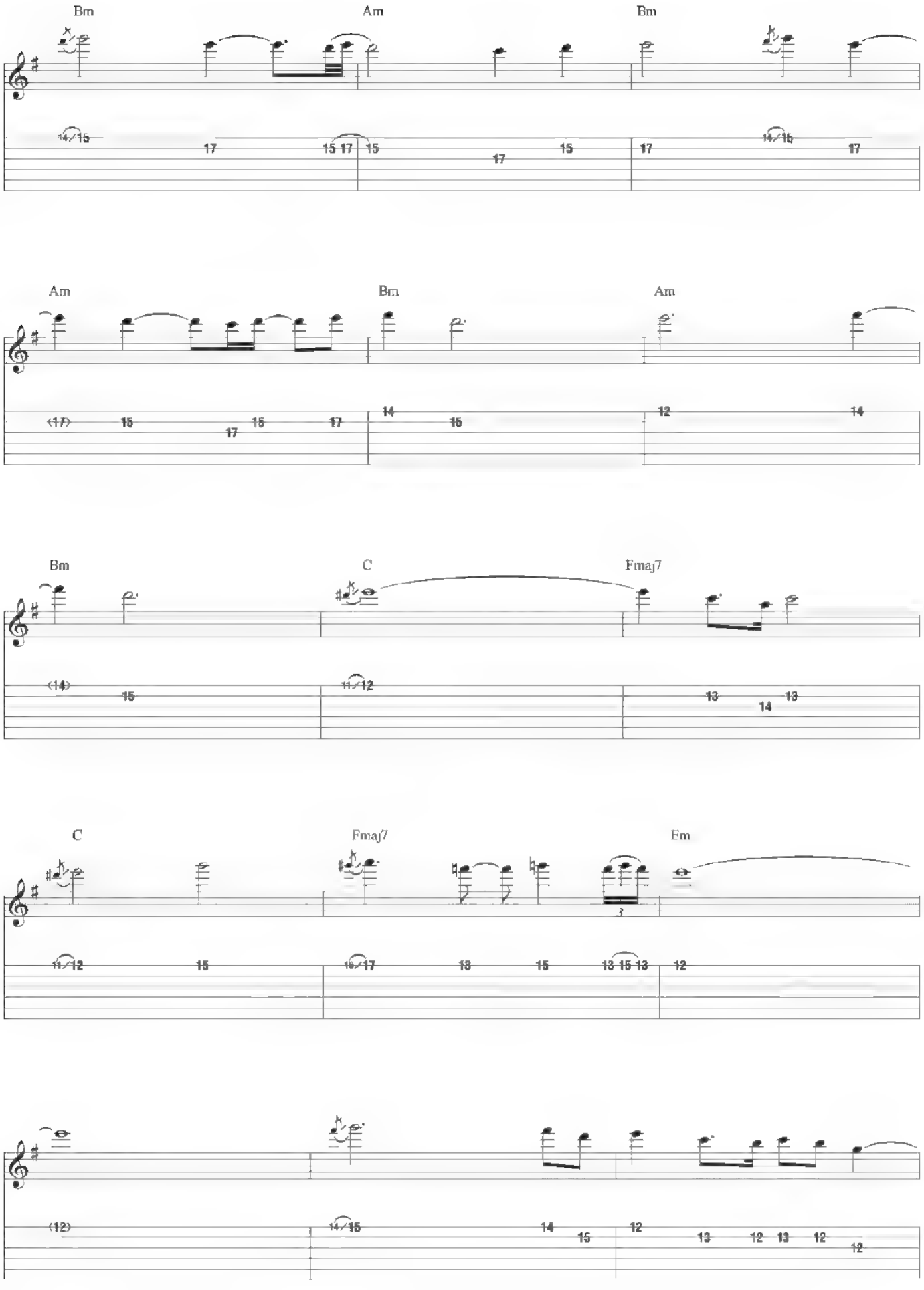


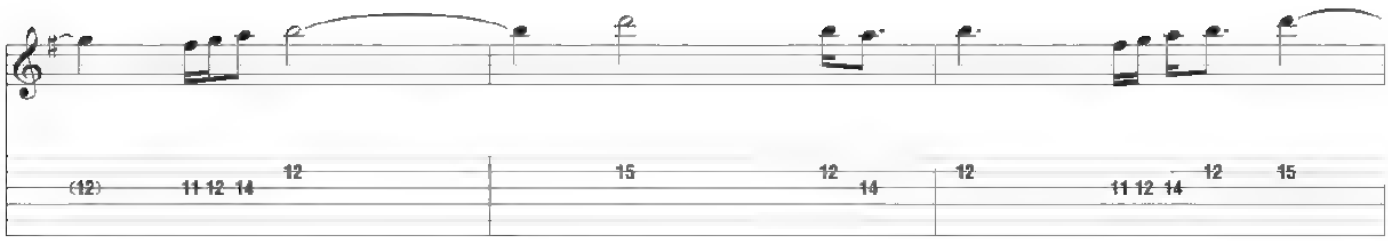
Outro

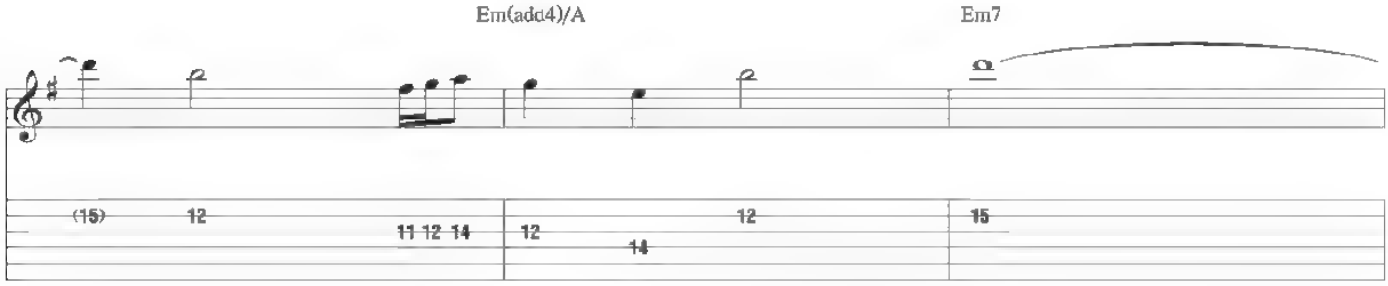
**Gtr. 1: w/ Rhy. Fig. 4

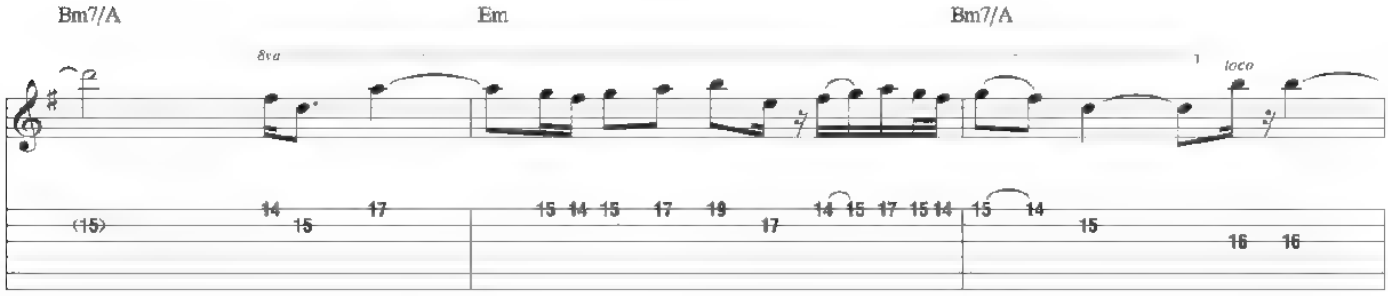
*Organ arr. for gtr.

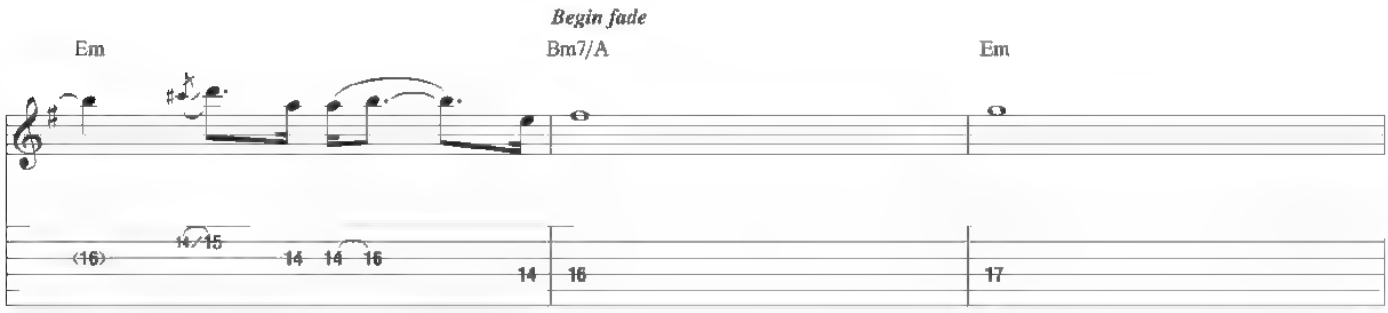
**Fade out over next 4 meas.

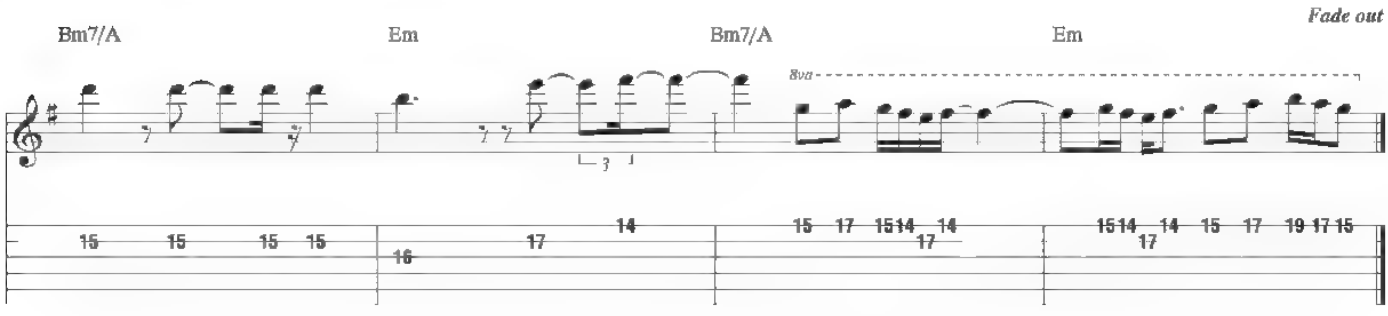

Bm
Am
Bm
Am
Bm
Am
Bm
C
Fmaj7
C
Fmaj7
Em




Em(add4)/A
Em7


Bm7/A
Em
Bm7/A
8va
loco

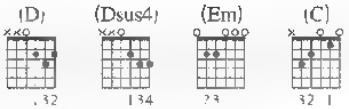

Begin fade
Em
Bm7/A
Em


Fade out
Bm7/A
Em
Bm7/A
Em
8va

from Pink Floyd - *Animals*

Dogs

Words and Music by Roger Waters and David Gilmour



Gtrs. 1-4, 6, 10-14, 17, 18 & 19: Tune down 1 step:
(low to high) D-G-C-F-A-D

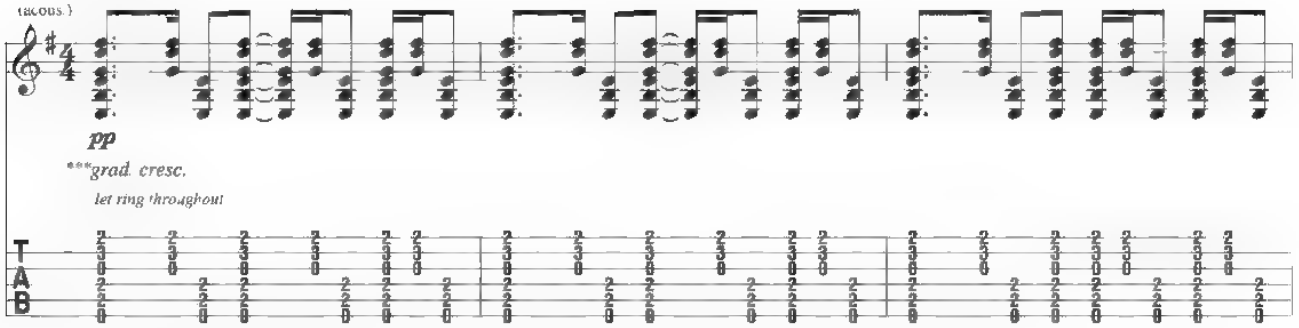
Intro

Moderately ♩ = 104

Dm9

**(Em9)

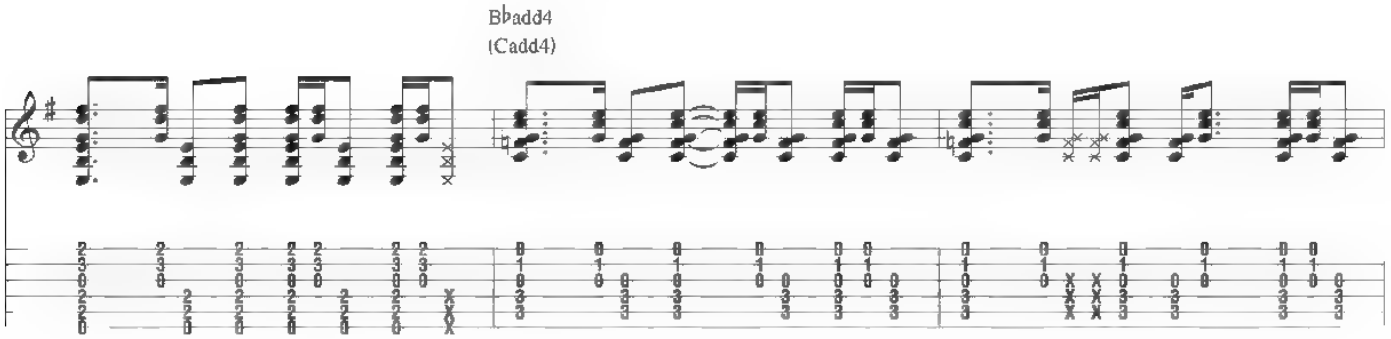
*Gtrs. 1 & 2
(acous.)

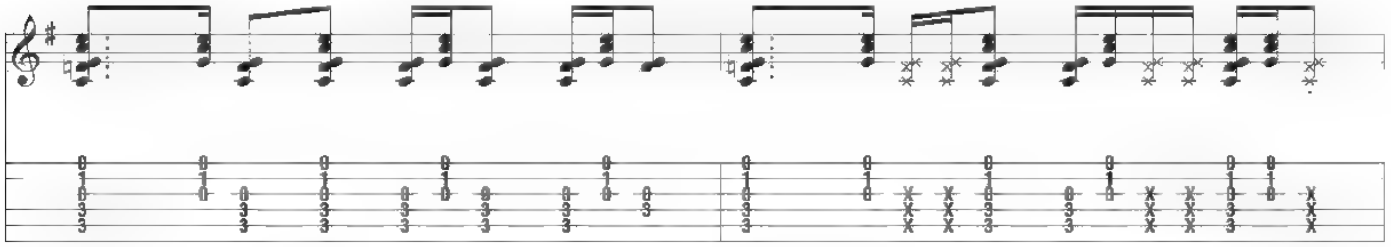


*Composite arrangement

**Chord symbols in parentheses represent chord names respective to detuned gtrs.
Symbols above reflect actual sounding chords

***Rex. 16 meas.





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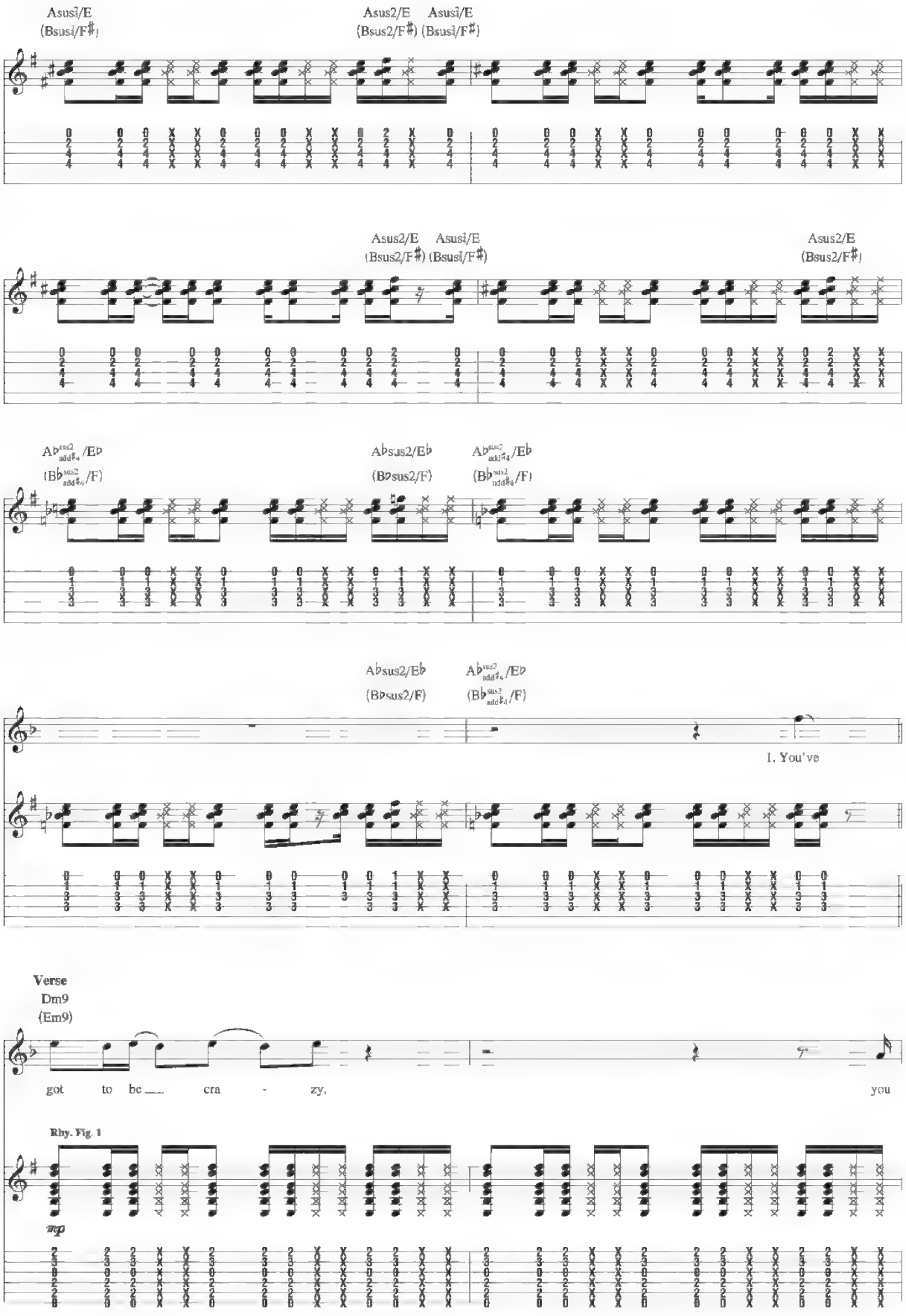
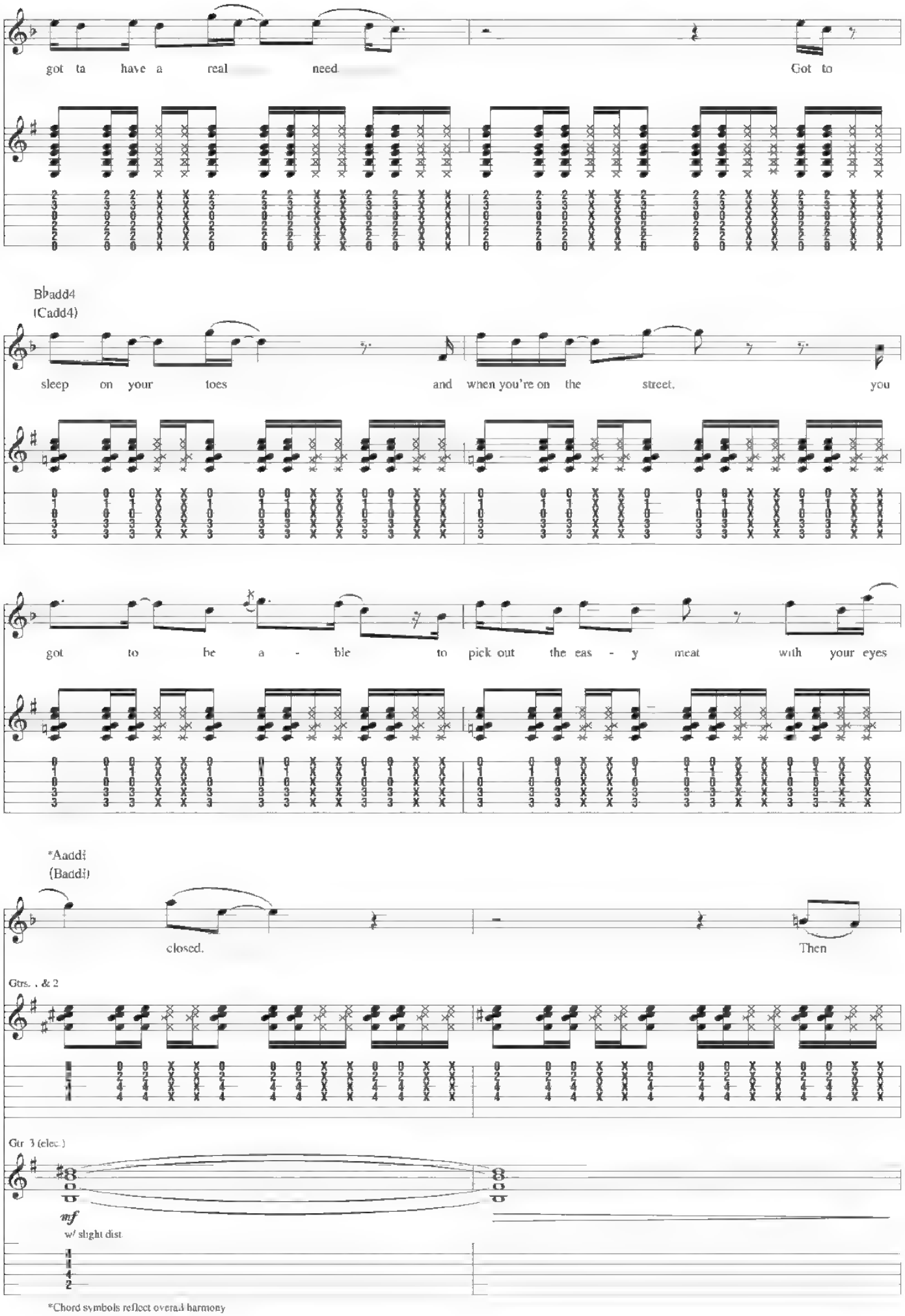
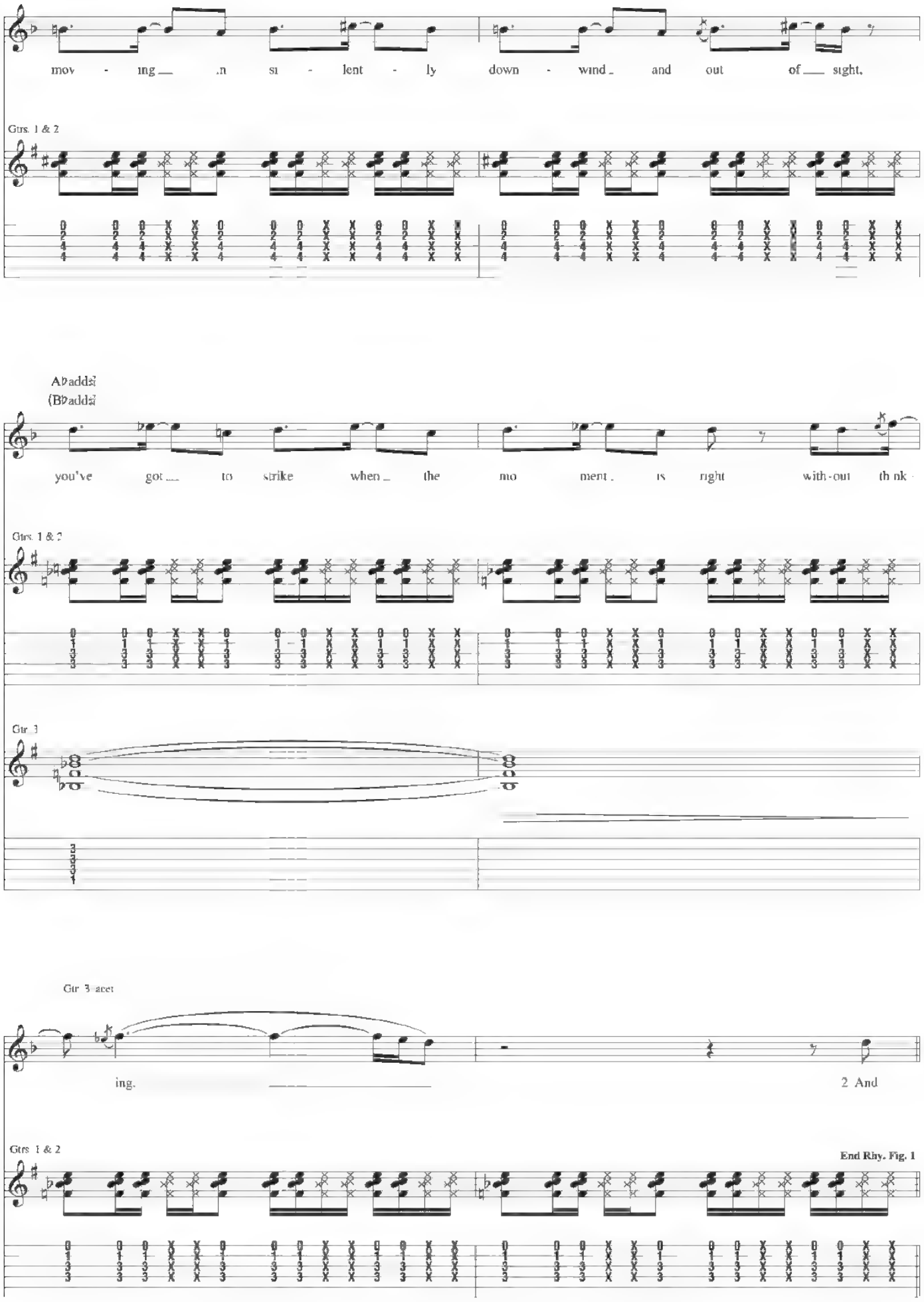

Asus4/E
(Bsus4/F♯)
Asus2/E
(Bsus2/F♯)
Asus4/E
(Bsus4/F♯)
Asus2/E
(Bsus2/F♯)
Asus4/E
(Bsus4/F♯)
Asus2/E
(Bsus2/F♯)
A♭sus2/E♭
(B♭sus2/F)
A♭sus2/E♭
(B♭sus2/F)
A♭sus2/E♭
(B♭sus2/F)
A♭sus2/E♭
(B♭sus2/F)
1. You've
Verse
Dm9
(Em9)
got to be cra - zy, you
Rhy. Fig. 1
mp



*Chord symbols reflect overall harmony


mov - ing in si - lent - ly down - wind and out of sight.
Gtrs. 1 & 2
A♭add♯2
(B♭add♯2
you've got to strike when the mo ment is right with-out th nk
Gtrs. 1 & 2
Gtr. 3
Gtr. 3 (acet
ing.
2 And
Gtrs. 1 & 2
End Rhy. Fig. 1

Verse

Gtrs. 1 & 2 w/ Rhy. Fig. 1

Dm9
(Em9)

af - ter a while _ you can work on po.nts for style, _____

Gtr. 4 (elec.)

mf

w/ c ean tone & slight chorus

et ring

B♭add4
(Cadd4)

like the club __ tie and the firm ____ hand - shake, _ a cer tain look in the eye __ and an eas -

let ring *let ring*

Asus♩/E
(Bsus♩/F♯)

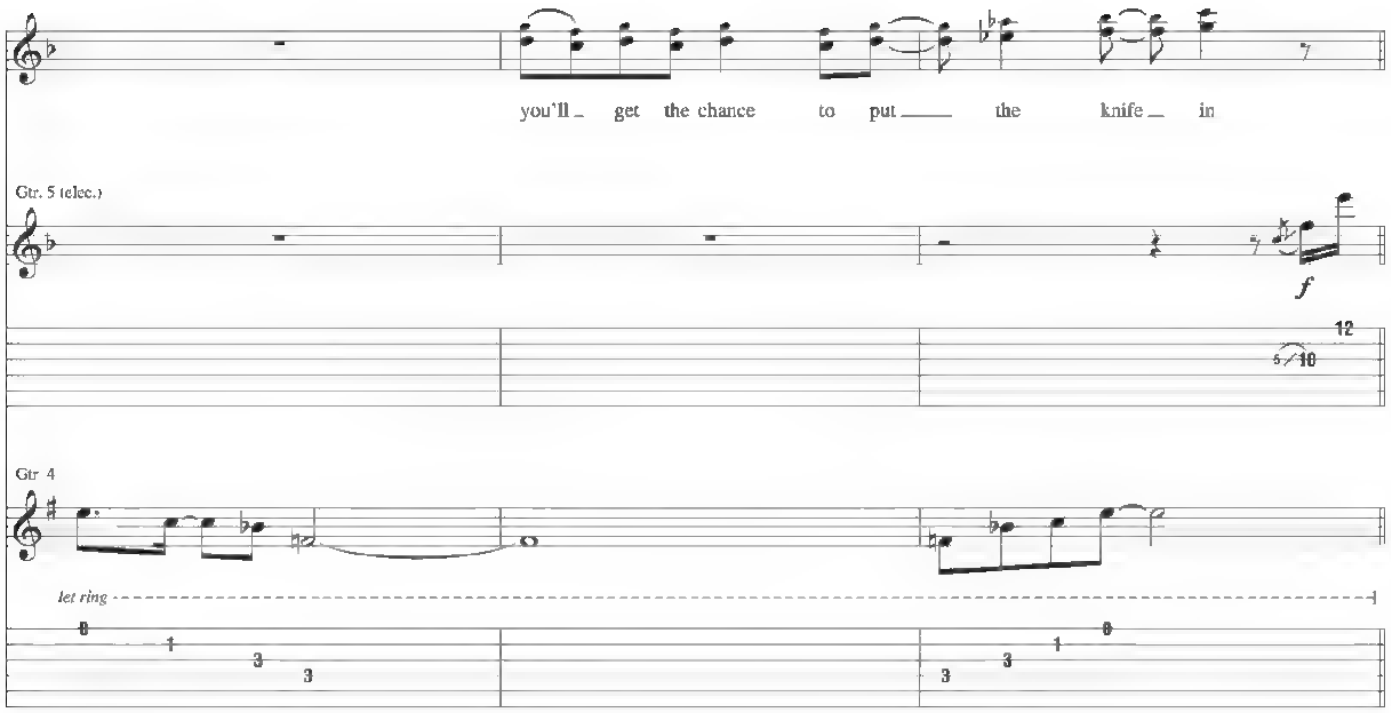
y smi.e. ____ You have to be __ trust - ed _____ by the peo-

let ring

$A\flat^{sus2}_{add\sharp4}/E\flat$
($B\flat^{sus2}_{add\sharp4}$/F)

- ple that you he to so that when they turn their backs on you

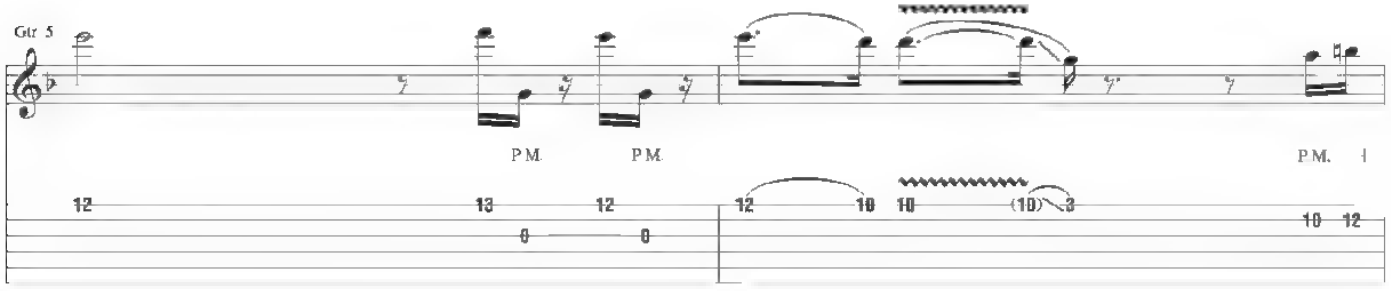
let ring *let ring*

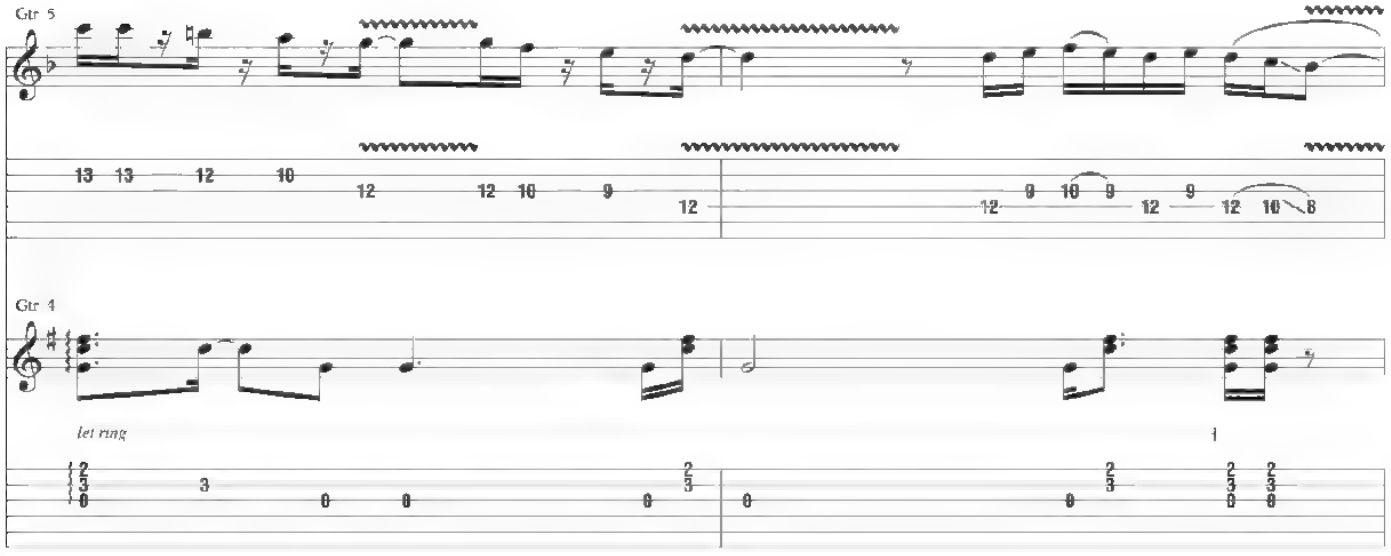


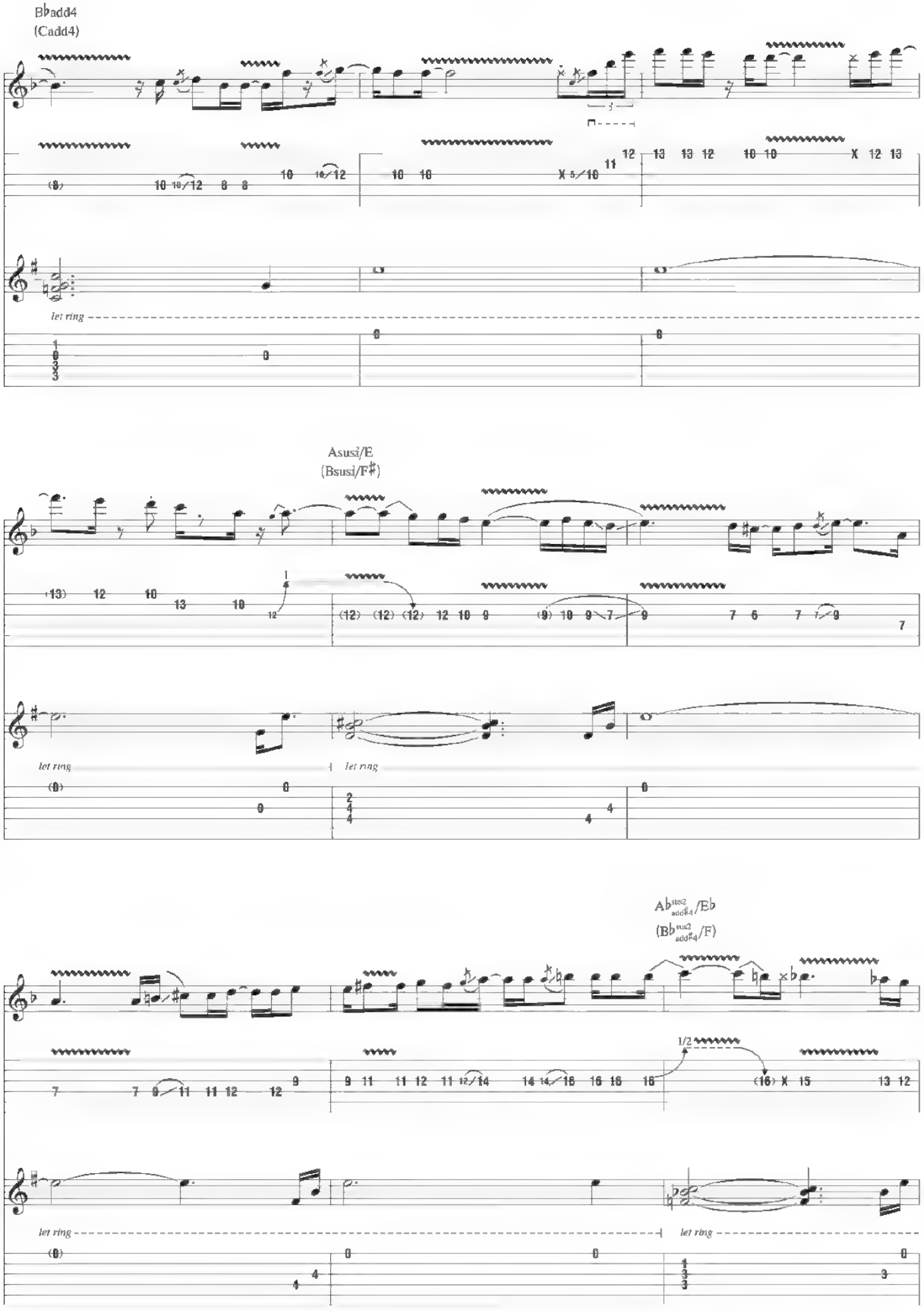
Guitar Solo

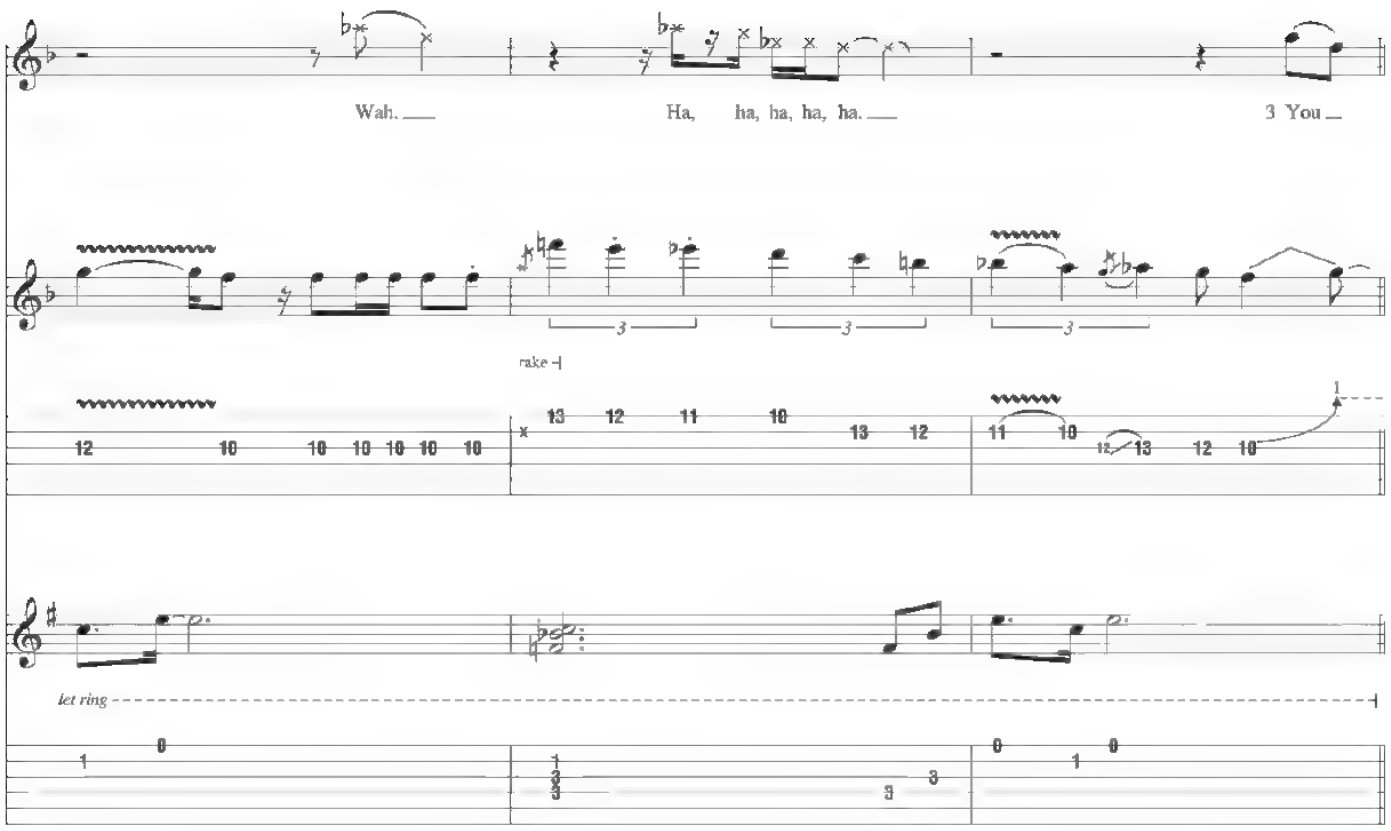
Gtrs. 1 & 2 w/ Rhy. Fig. 1
Gtr. 4 tacet

Dm9
(Em9)






B♭add4
(Cadd4)
let ring
Asus4/E
(Bsus4/F♯)
let ring
let ring
Ab sus2 add♯4/E♭
(Bb sus2 add♯4/F)
1/2
let ring
let ring

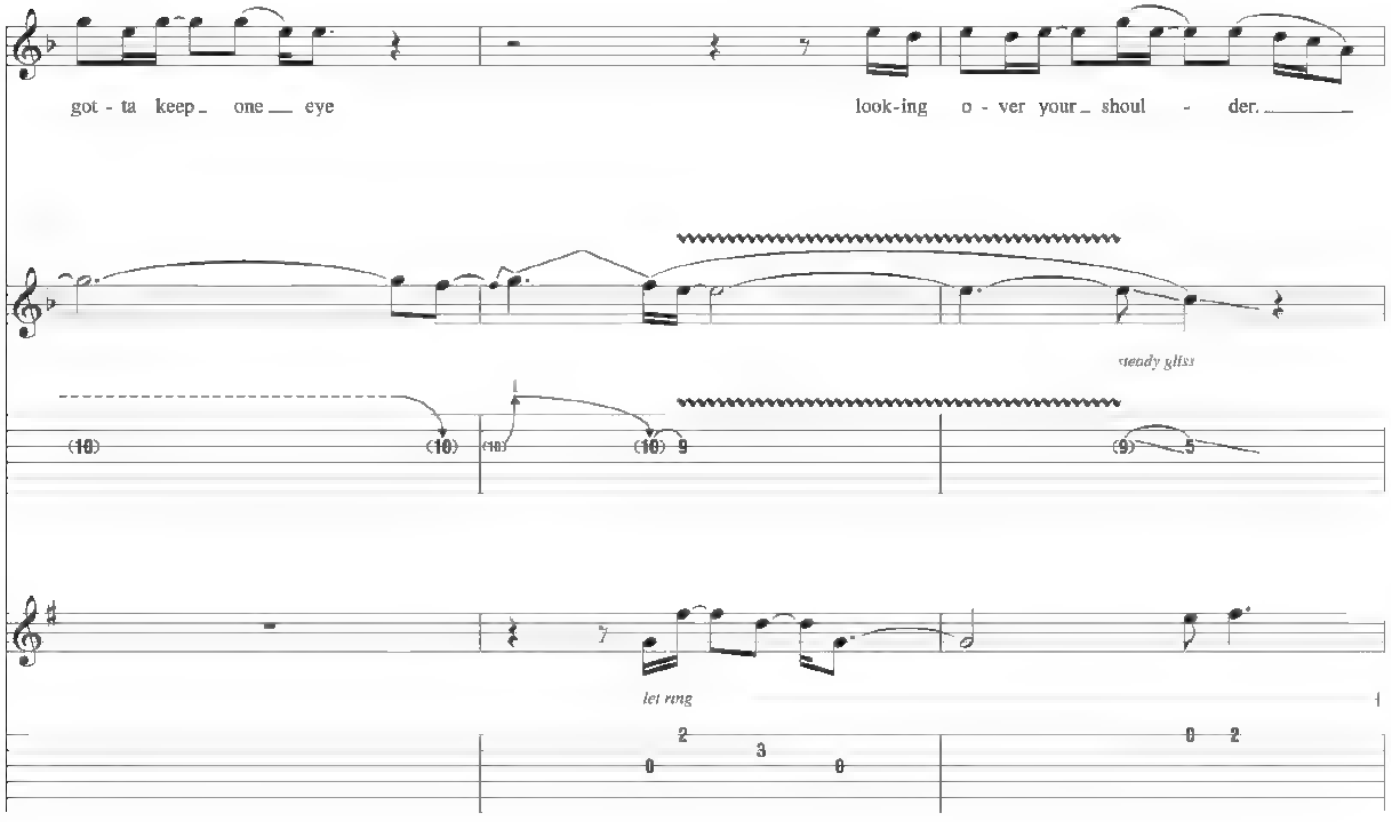


Verse

Gtr 1: w/ Rhy Fig. 1

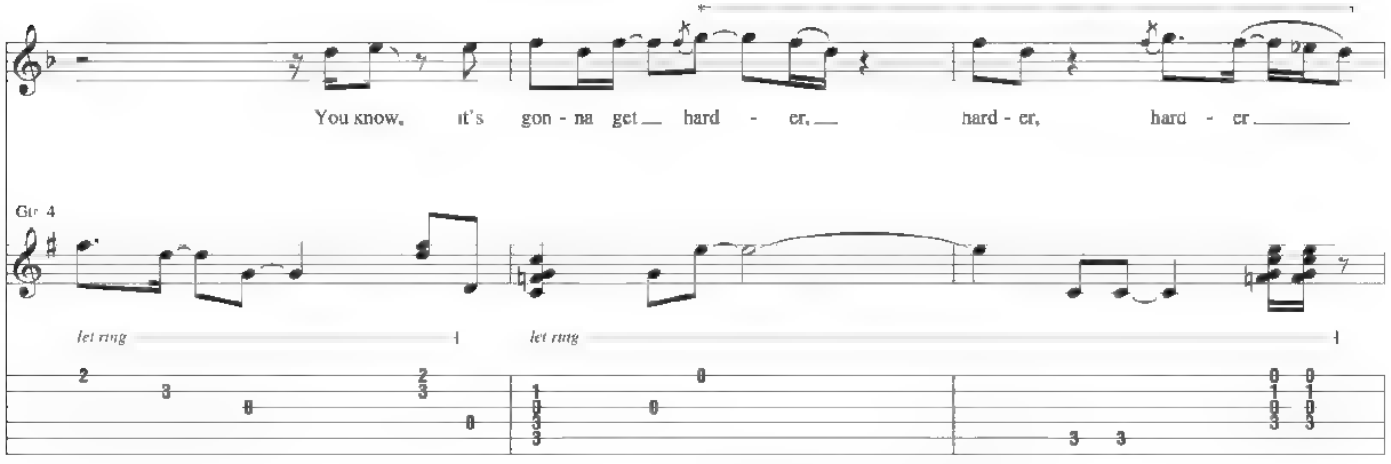
Dm9

(Em9)



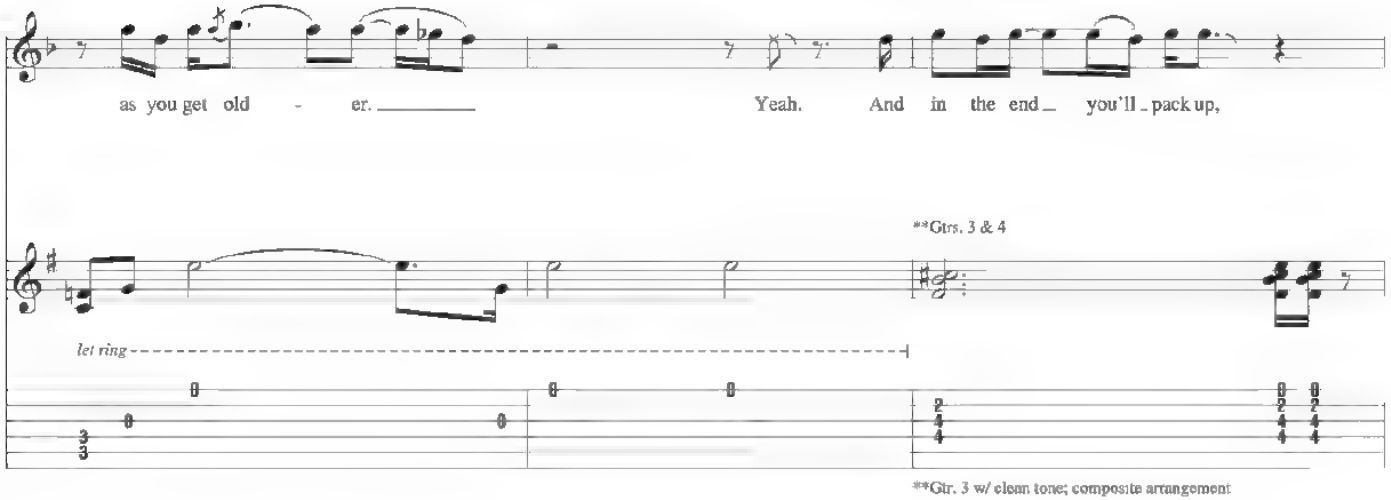
Gtr. 5 tacet

B♭add4
(Cadd4)

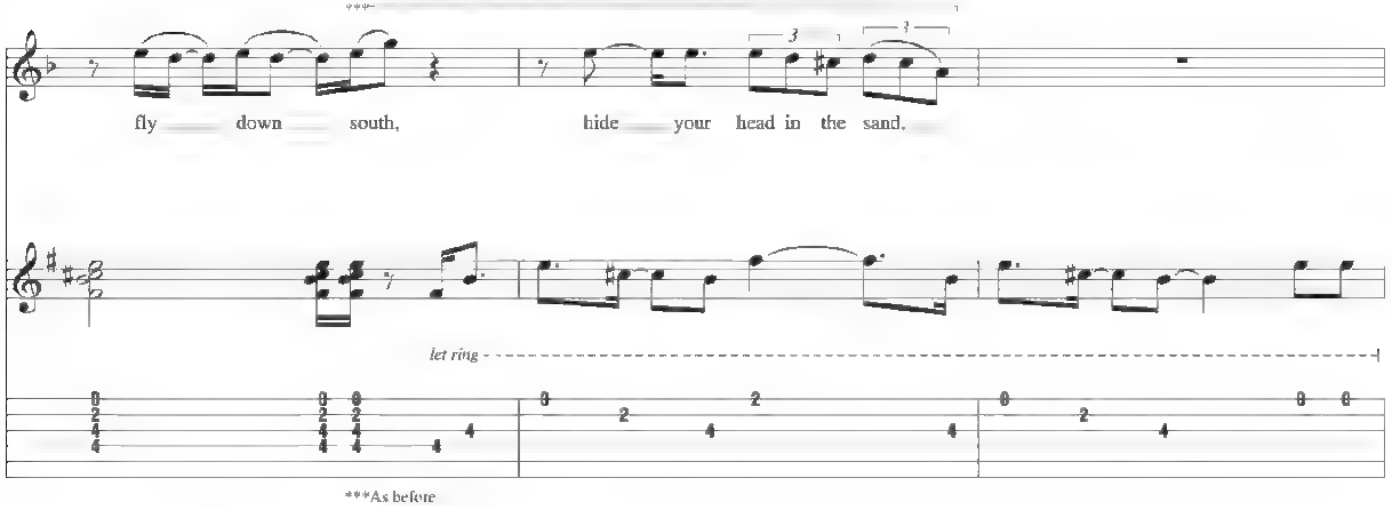


*w/ echo set for quarter-note regeneration w/ 1 repeat

Asus^2/E
(Bsus^2/F$^\sharp$)



**Gtr. 3 w/ clean tone; composite arrangement



***As before

A♭sus4/E♭
(B♭sus4/F)

Just an oth er sad old man, all a lone. dy ing of can cer

let ring

*w/ echo set for dotted e ghth-note regeneration w/ 3 repeats (next 3 1/2 meas.)

Interlude
Half-time feel

Gtrs. 1 & 2 w/ Rhy Fig. 1 (1st 8 meas.) Gtr 4 tacet

Dm9
(Em9)

Gtr 3

B♭add4
(Cadd4)

Gtr 3

let ring

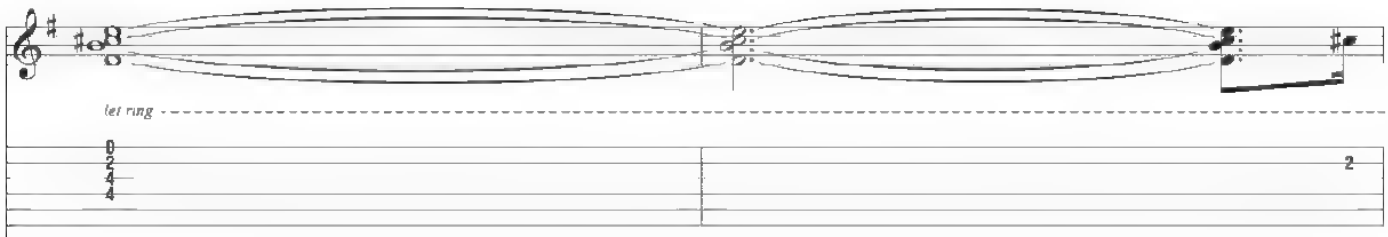
Gtr 6 (elec.)

mp
w/ clean tone

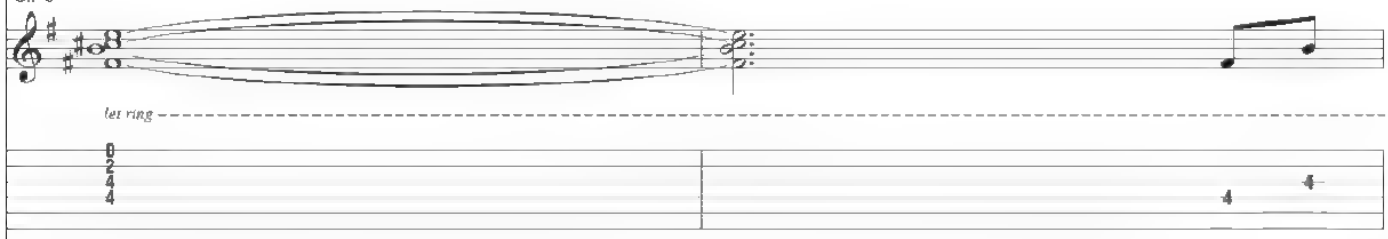
let ring

Asusl/E
(Bsusl/F♯)

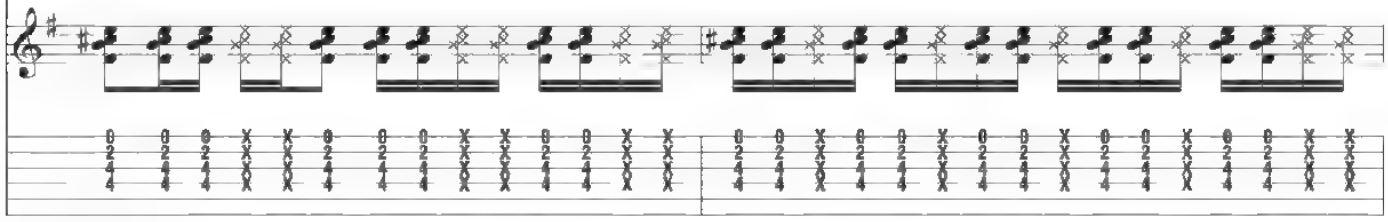
Gtr 3



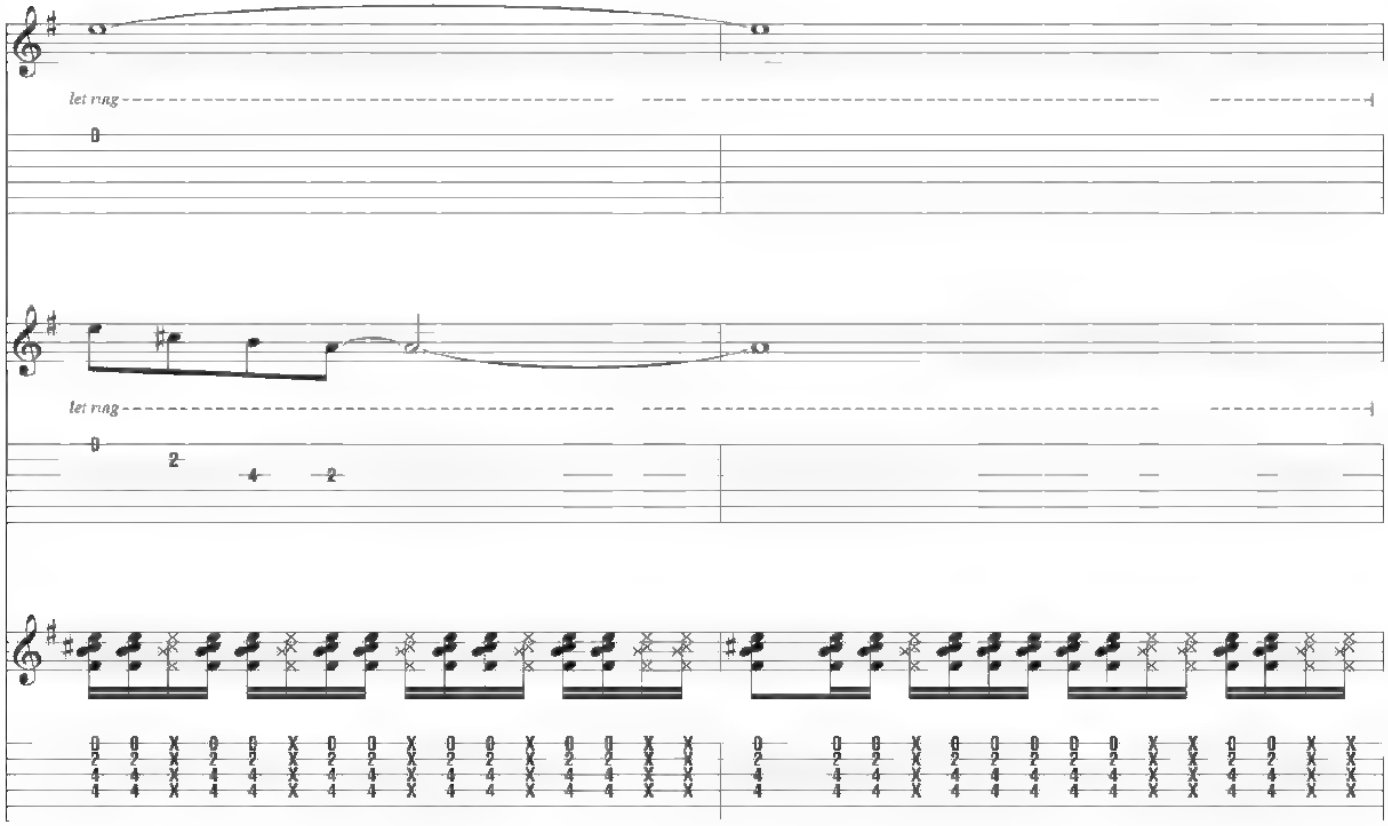
Gtr 6

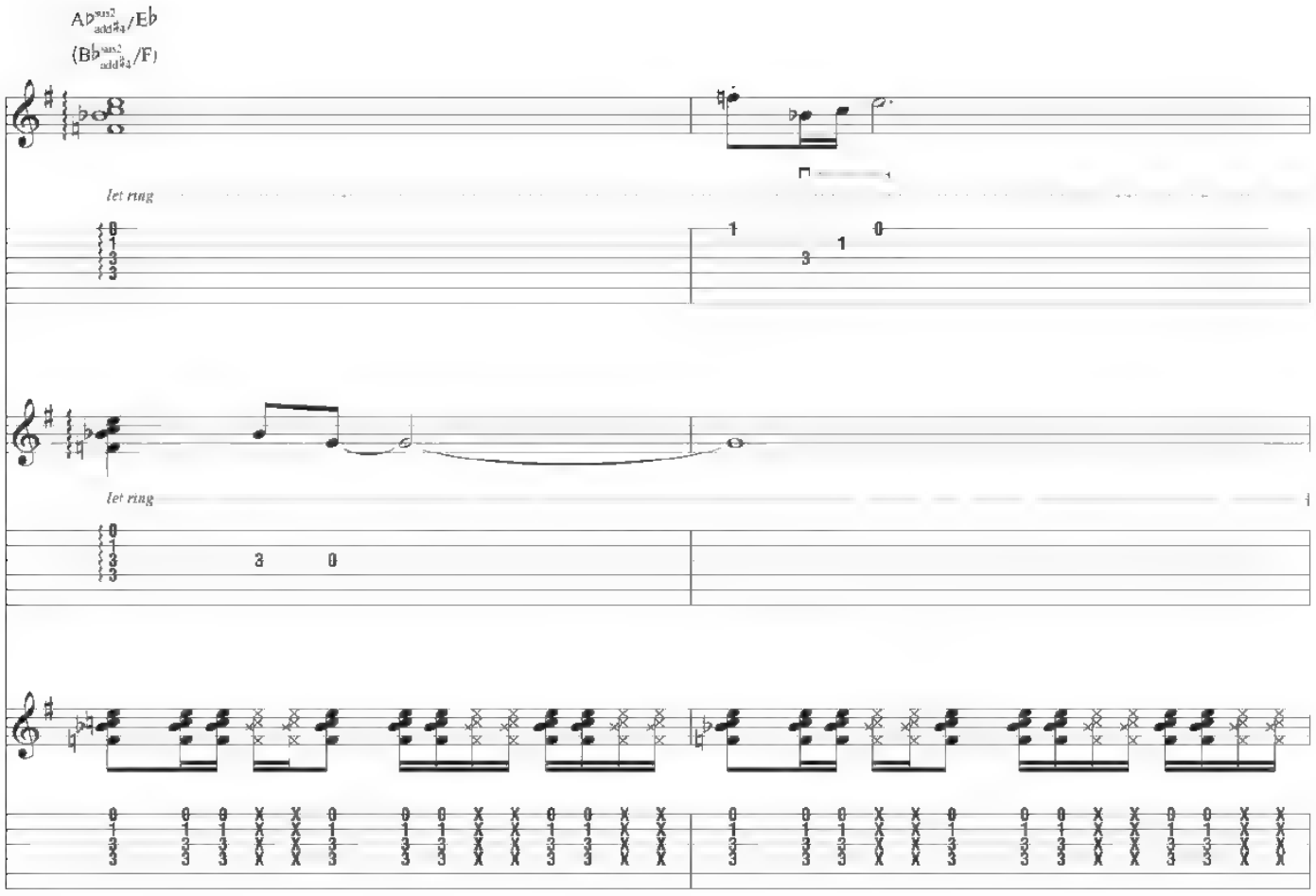


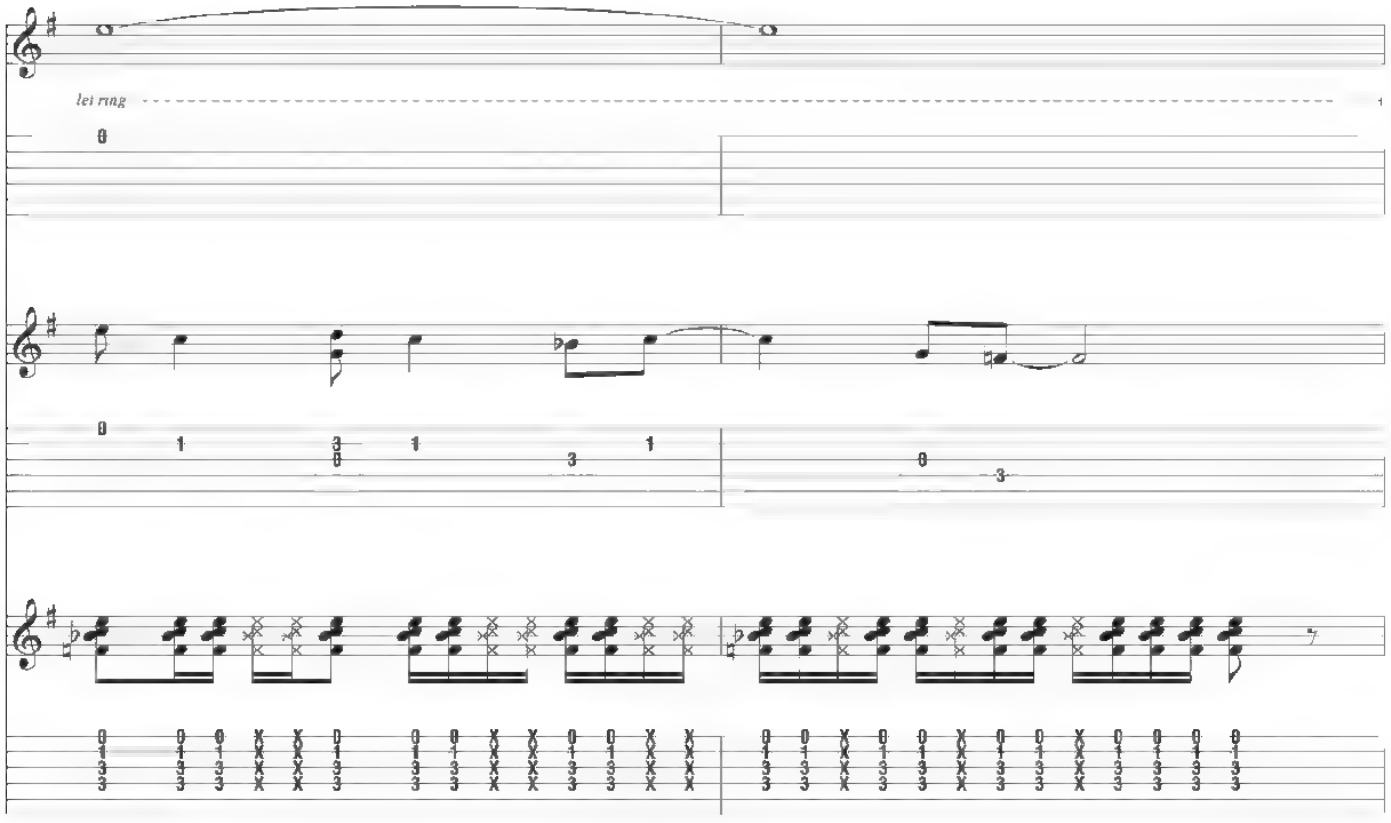
*Gtrs. 1 & 2



*Composite arrangement




Ab sus2 add#4/Eb
(Bb sus2 add#4/F)
let ring
let ring


let ring

End half-time feel

Gtr. 3 tacet

Dm9 (Em9) | Dm (Em) | N.C.

Gtr. 8 (elec.)

mf

w/ dist.

1/2

Gtr. 7 (elec.)

mf

w/ dist

Gtr. 3

p

let ring

Gtr. 6

Gtrs. 1 & 2

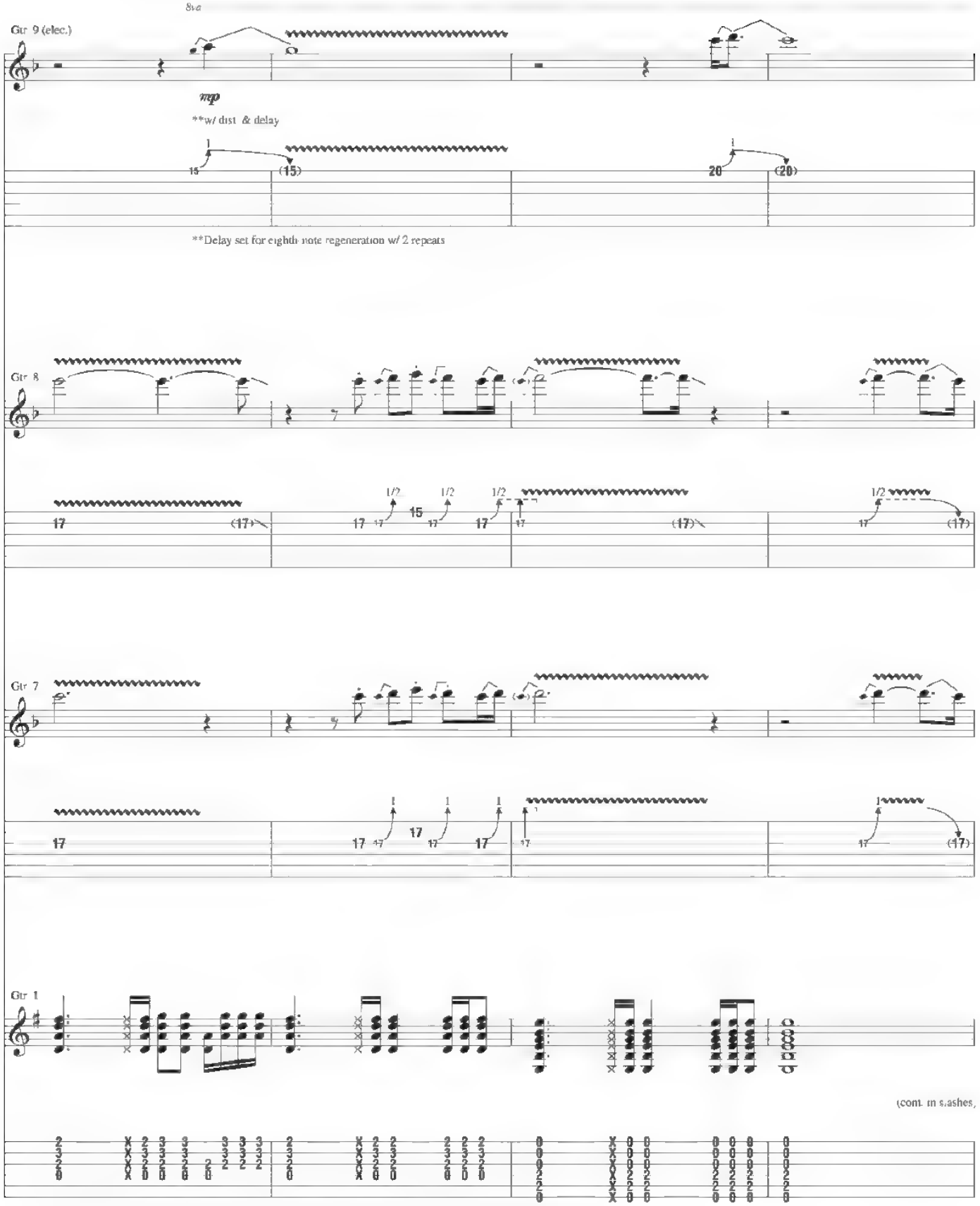
let ring *let ring*

Interlude

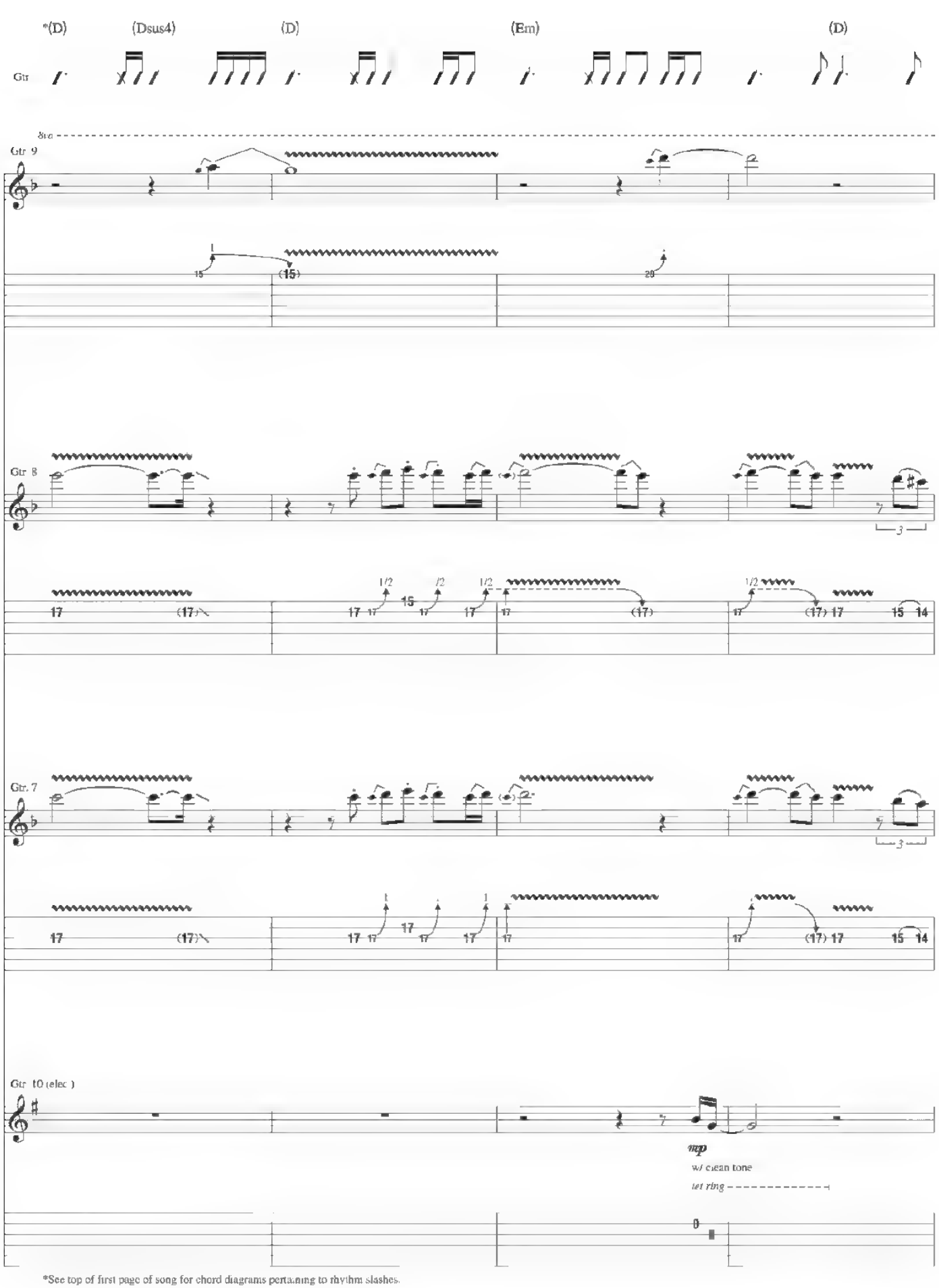
*Slower ♩ = 58

1st time, Gtrs. 2 & 6 tacet
2nd time, Gtrs. 2, 5 & 16 tacet

C	Csus4	C	Dm
(D)	(Dsus4)	(D)	(Em)



*Tempo of song has gradually drifted higher since the beginning. At this point, the overall feel is Half-Time relative to the previous section, but due to the cumulative increase we've chosen to show the actual slower tempo.



*See top of first page of song for chord diagrams pertaining to rhythm slashes.

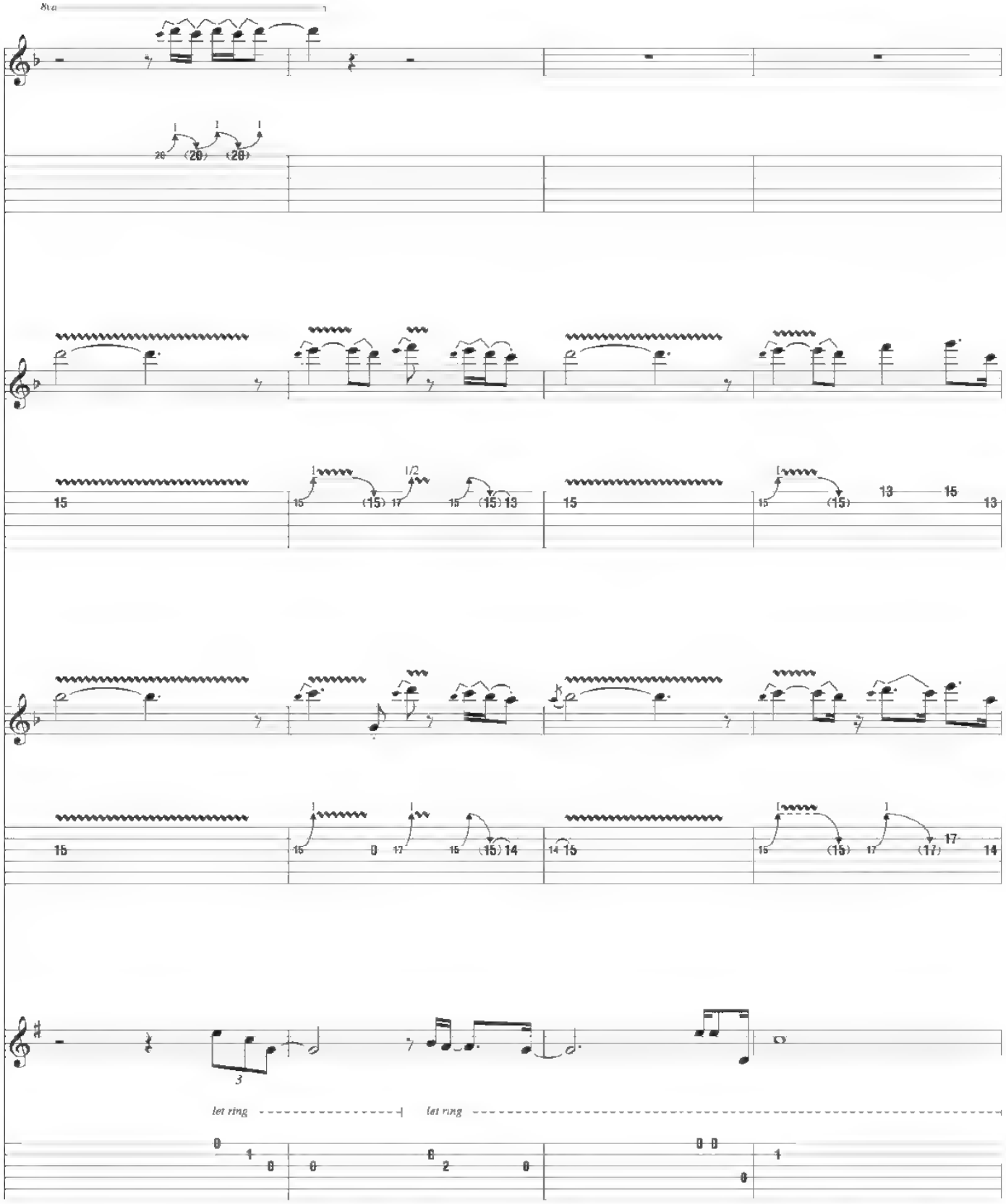
(C)

Gtr. 9 tacet

Gtr. 10 tacet

(cont. in notation)

8va



To Coda

Gtr 0 (acet)

F (G) | E♭ (F) | F (G) | E♭ (F)

8va

Gtr 9

Gtr 8

8va loco 8va loco

Gtr 7

*Gtrs 1 & 2

*Composite arrangement

Interlude

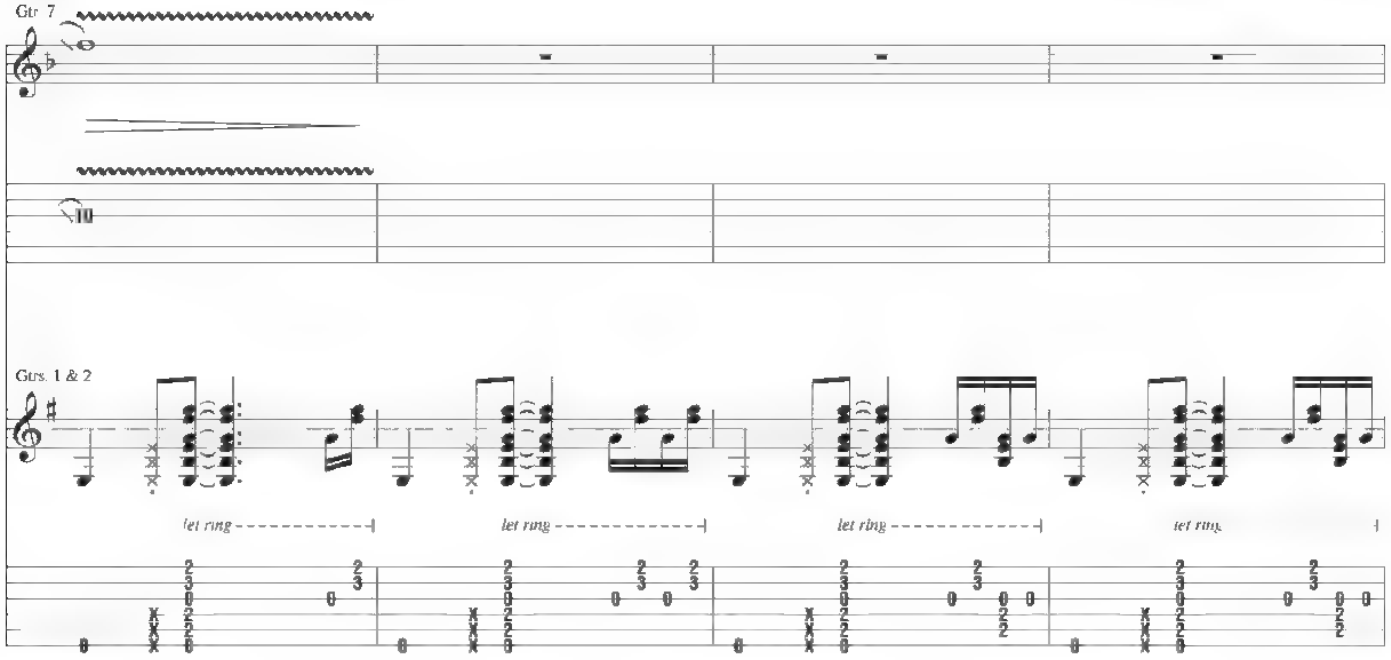
Gtrs. 8 & 9 tacet

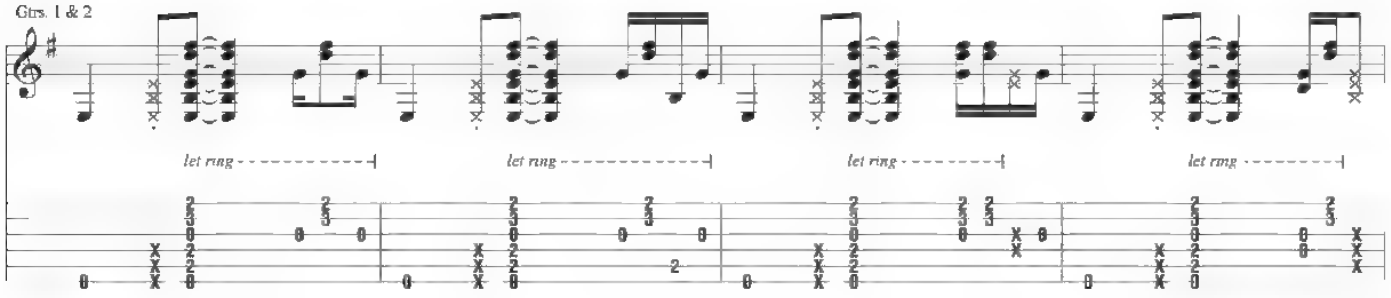
Gtr. 7 tacet

Dm9

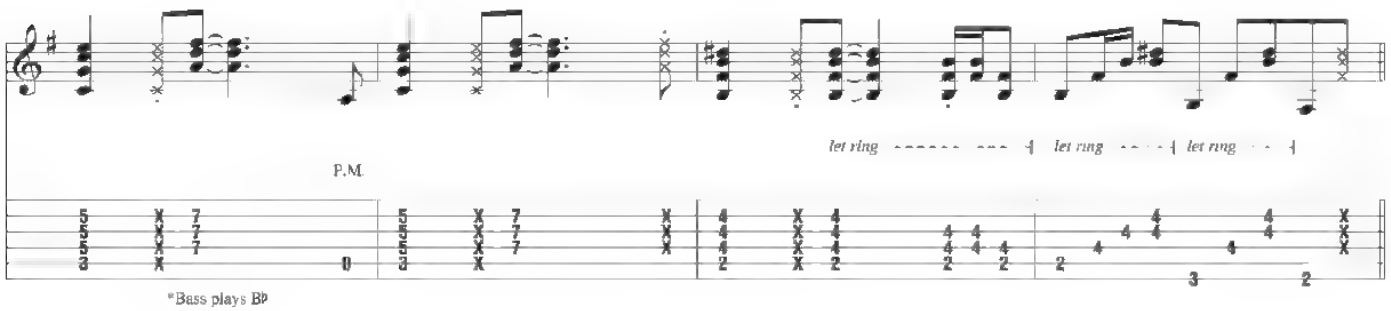
(Em9)

Gtr. 7





B♭ (C) *C/B♭ (D/C) B♭ (C) C/B♭ (D/C) A (B) A/F (B/G) A/E (B/F♯)

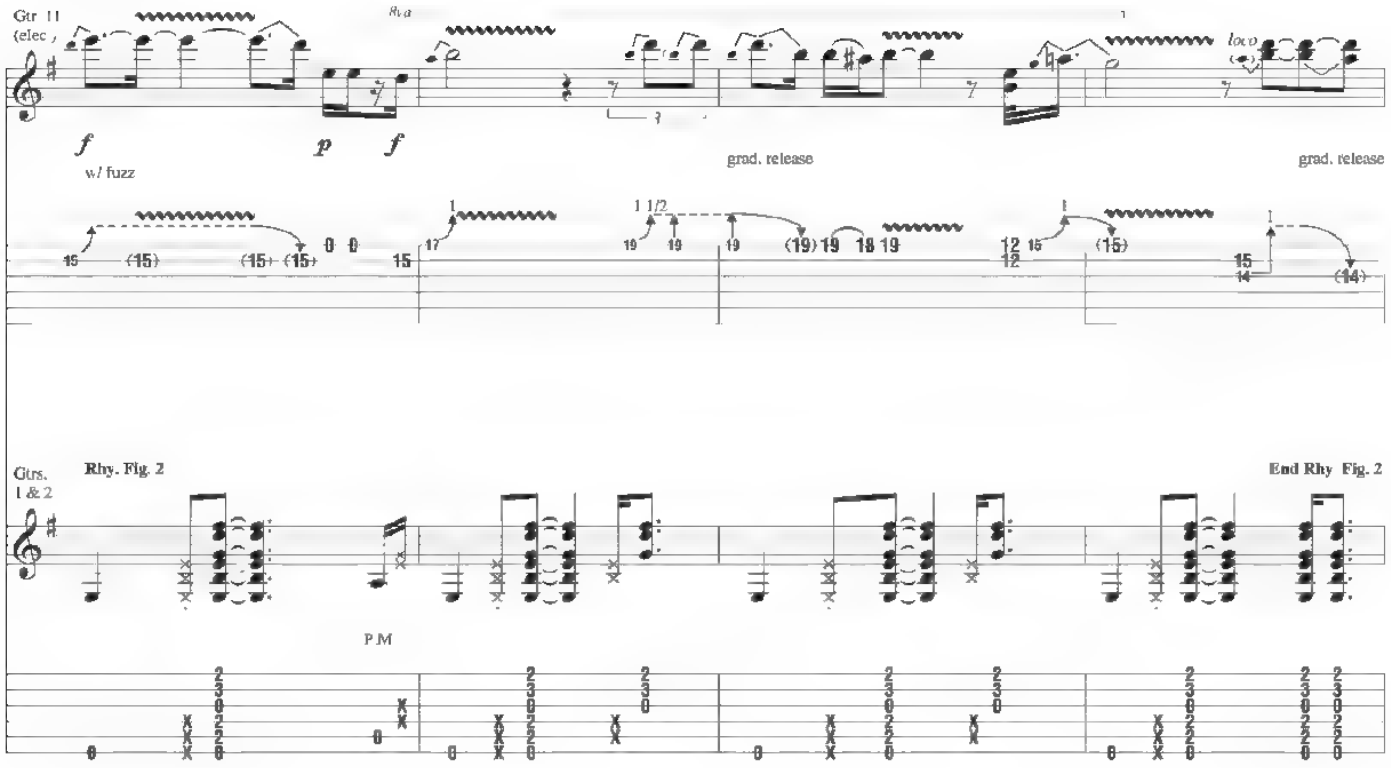


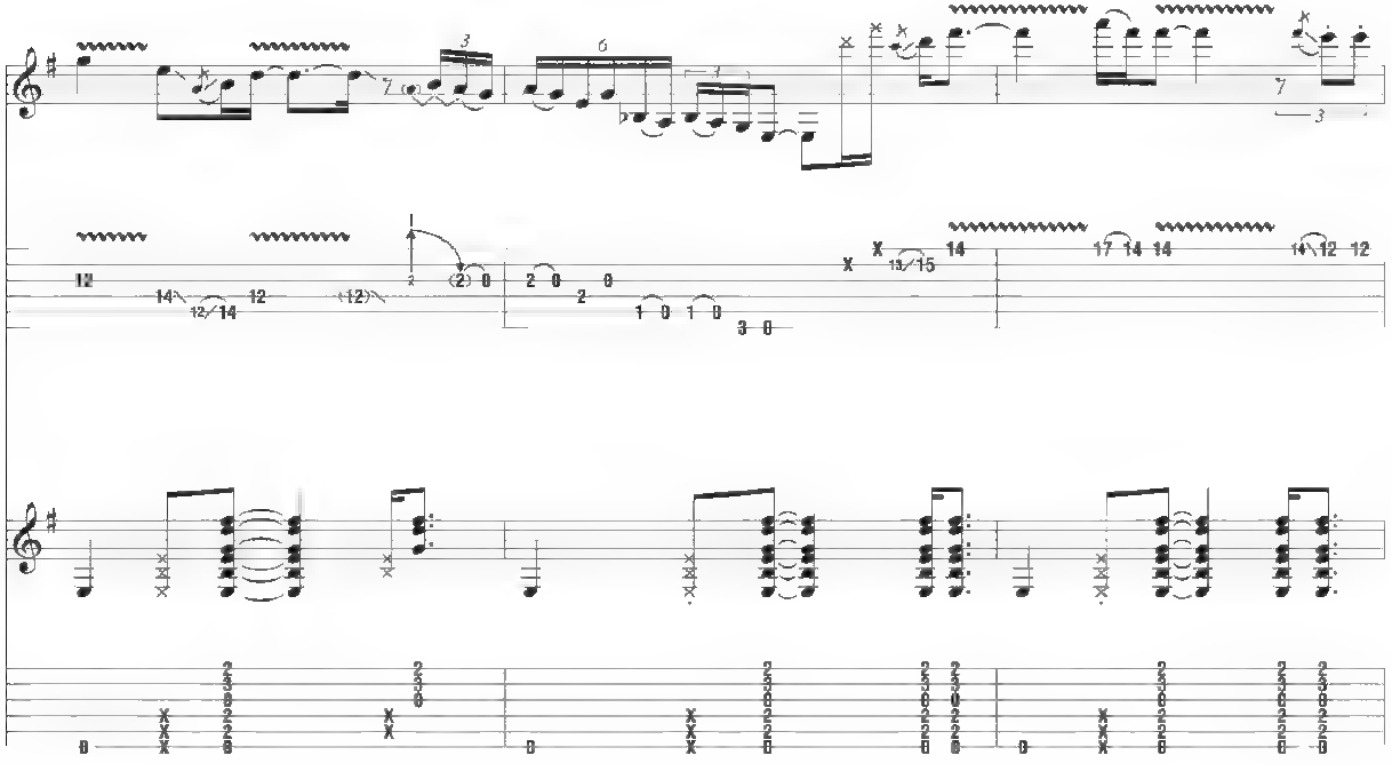
*Bass plays B♭

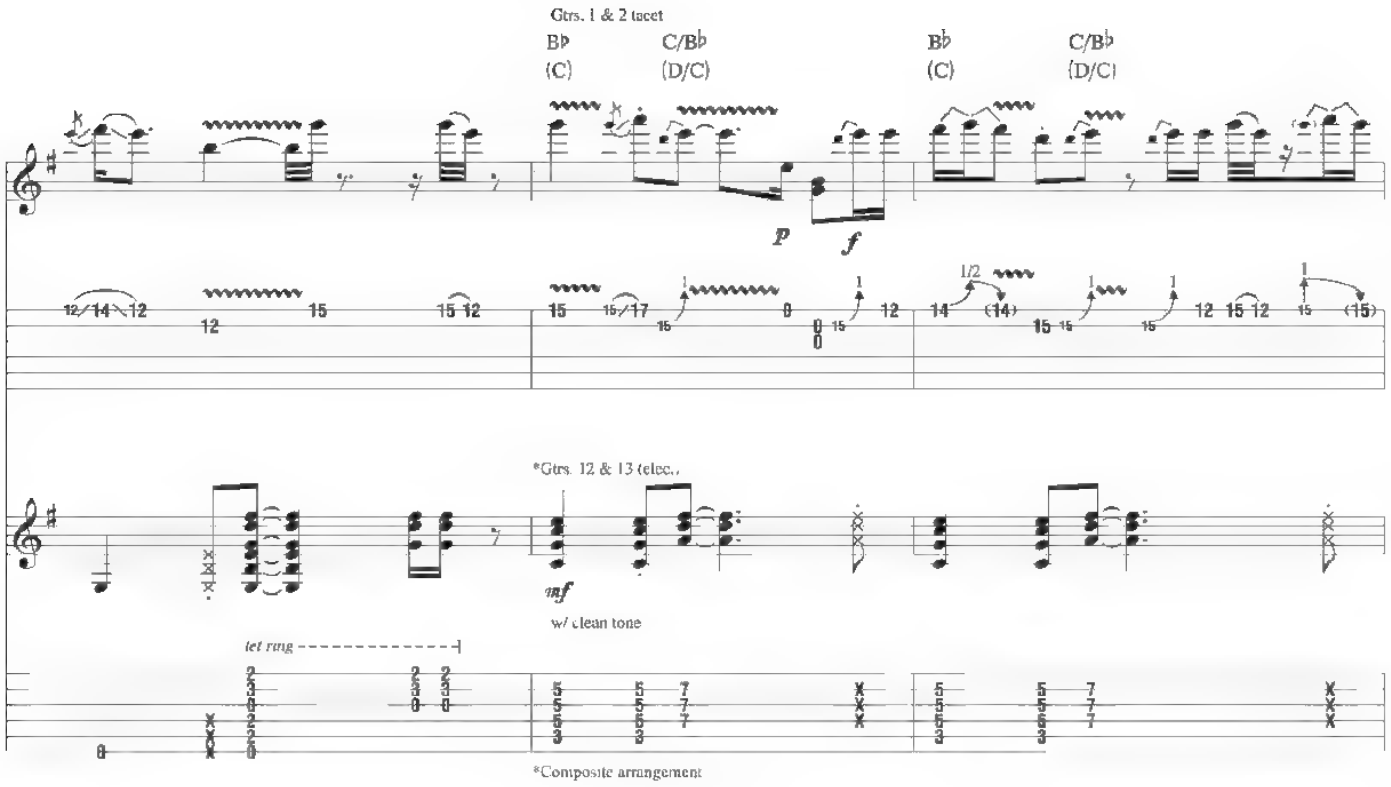
Guitar Solo

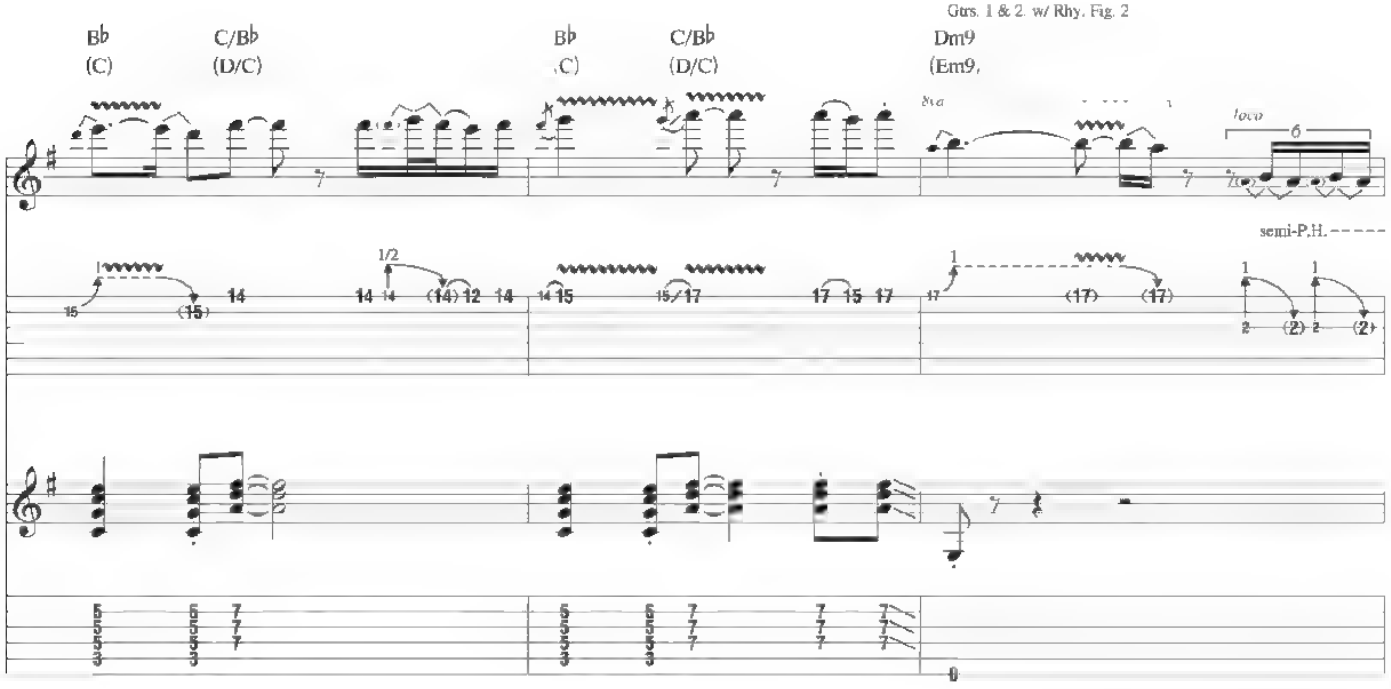
Dm9

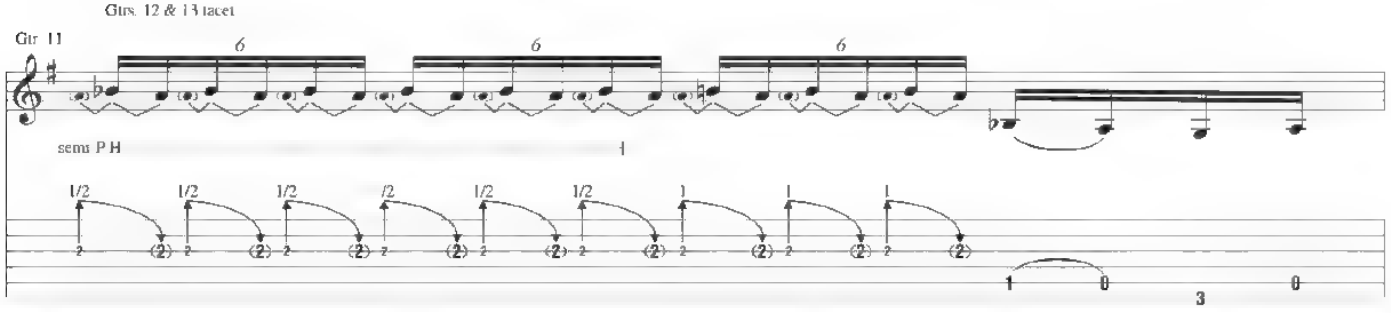
(Em9)

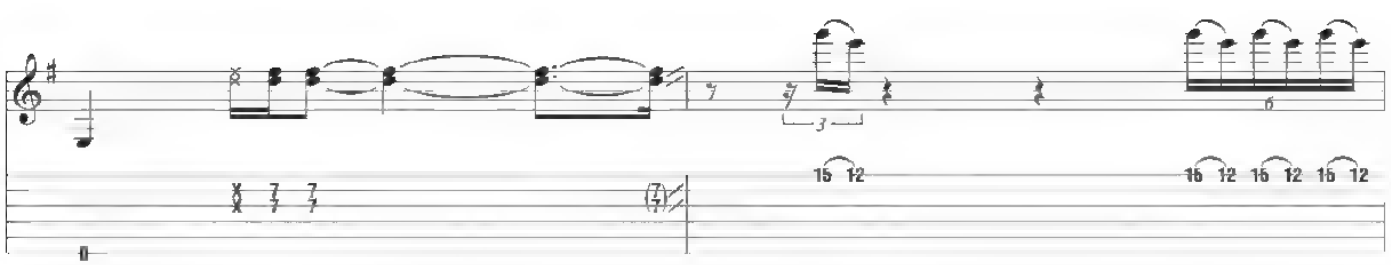


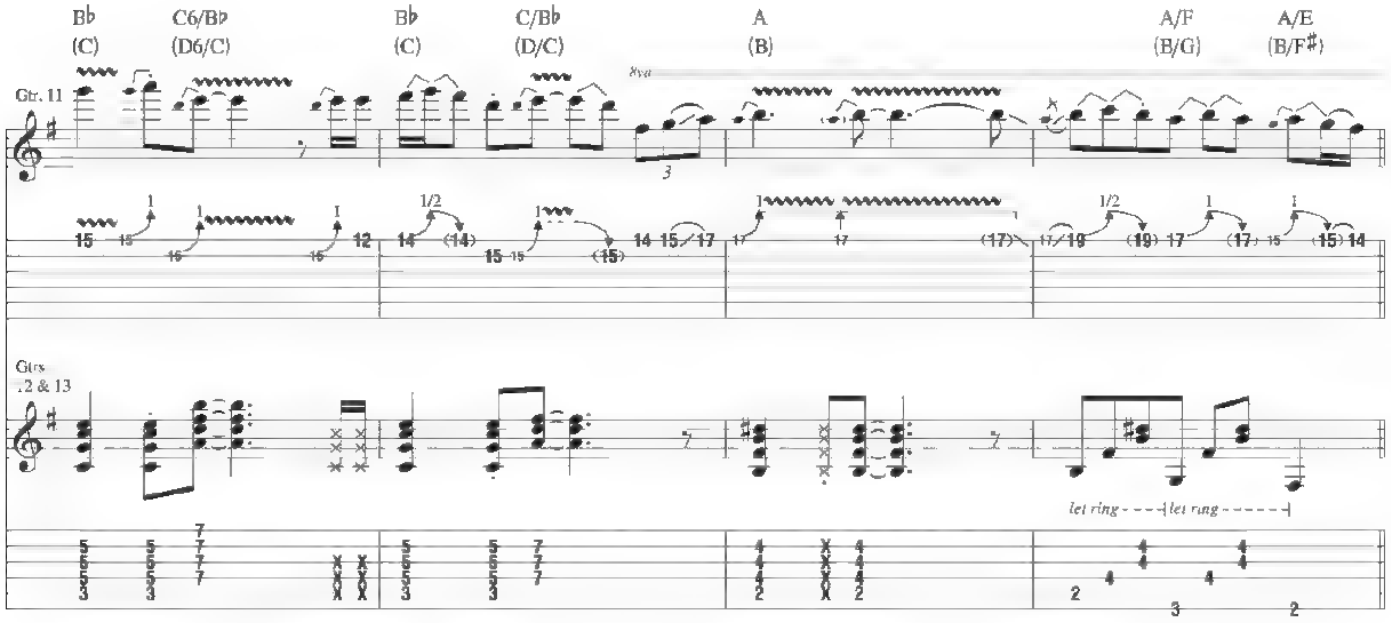



Gtrs. 1 & 2 tacet
B♭
(C)
C/B♭
(D/C)
B♭
(C)
C/B♭
(D/C)
p
f
*Gtrs. 12 & 13 (elec.)
mf
w/ clean tone
let ring
*Composite arrangement


Gtrs. 1 & 2 w/ Rhy. Fig. 2
B♭
(C)
C/B♭
(D/C)
B♭
(C)
C/B♭
(D/C)
Dm9
(Em9)
8va
loco
semi-P.H.

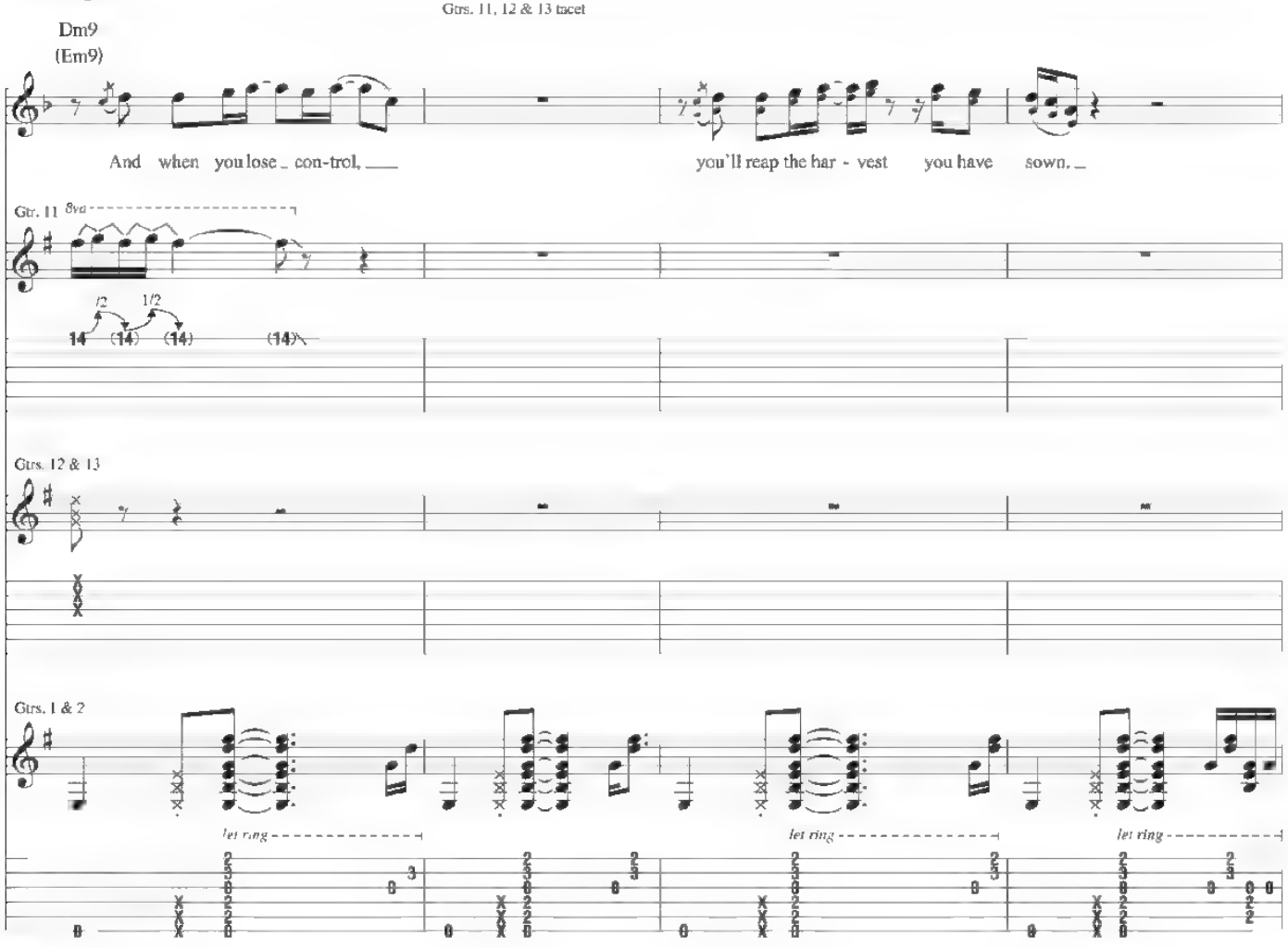

Gtrs. 12 & 13 tacet
Gtr. 11
semi P.H.

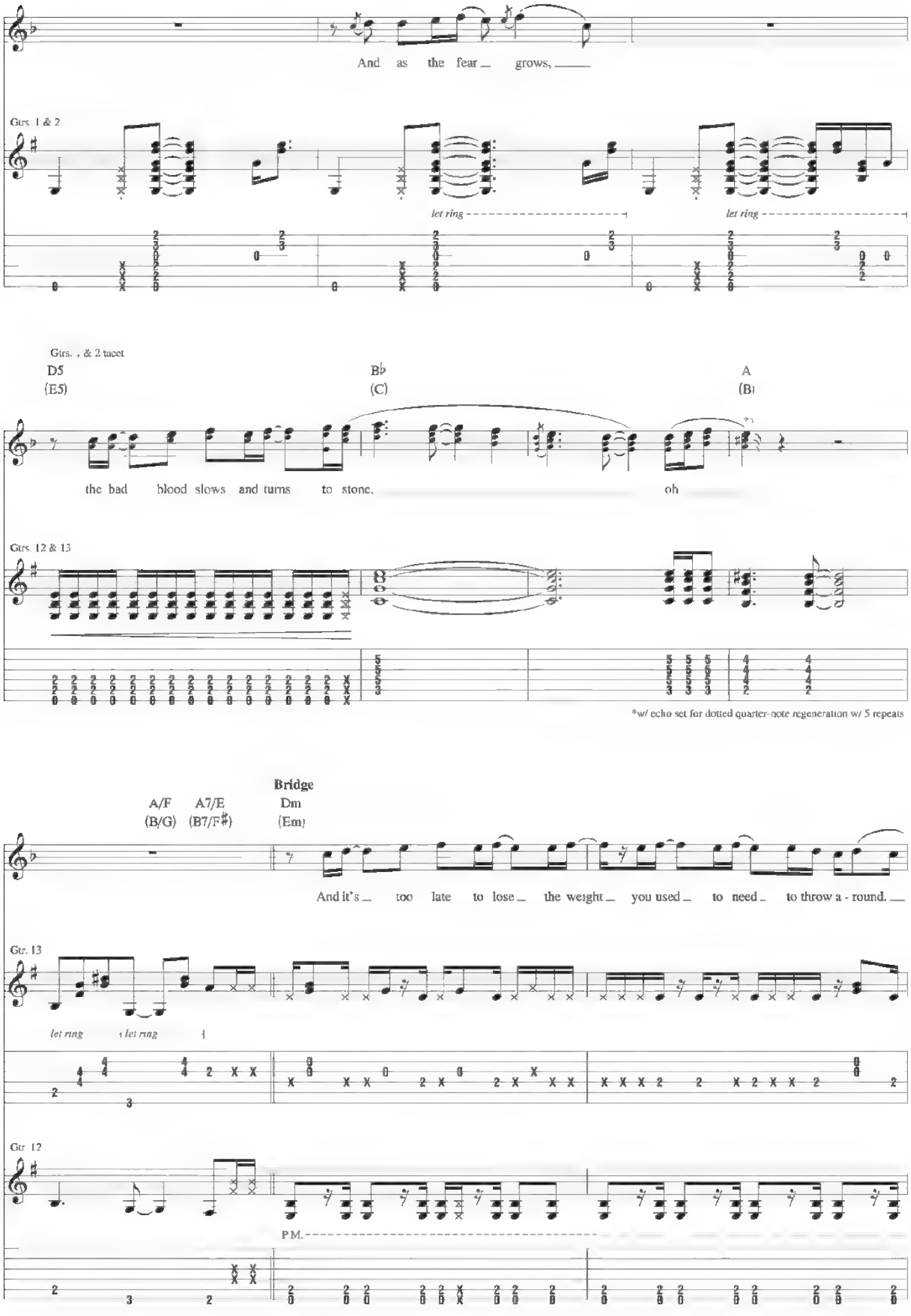


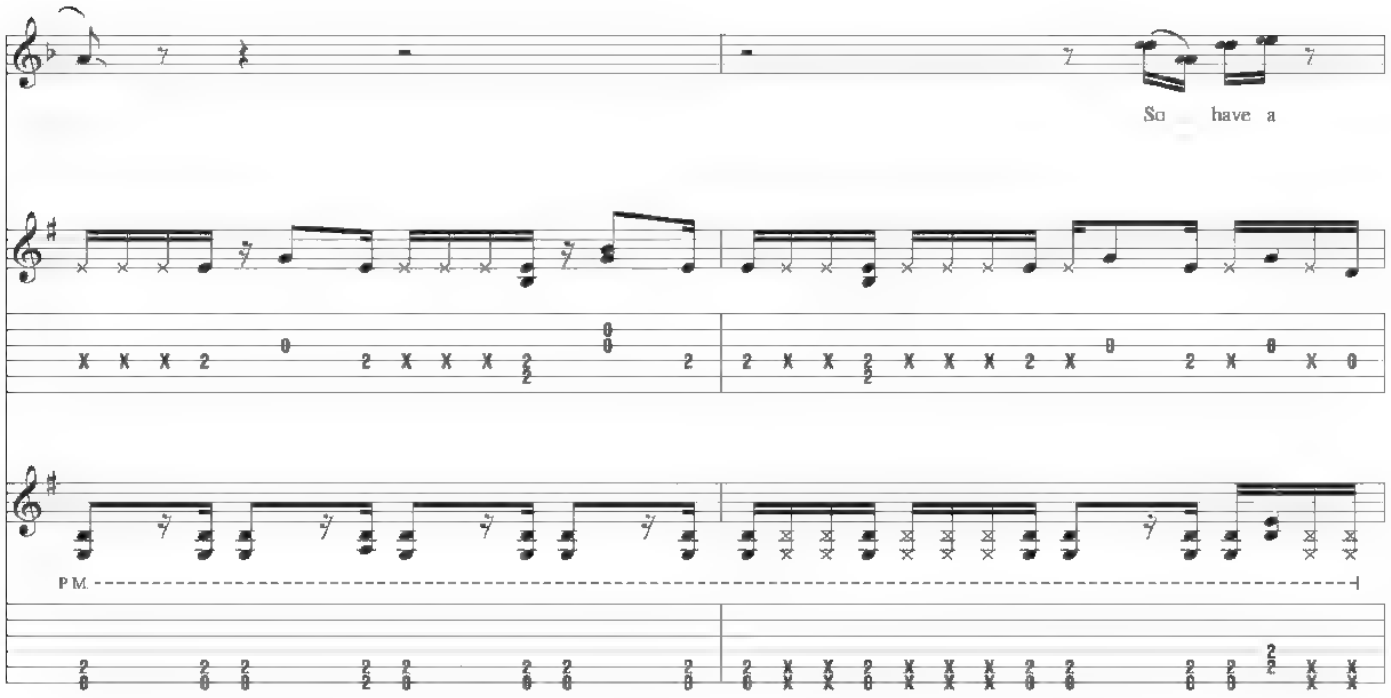


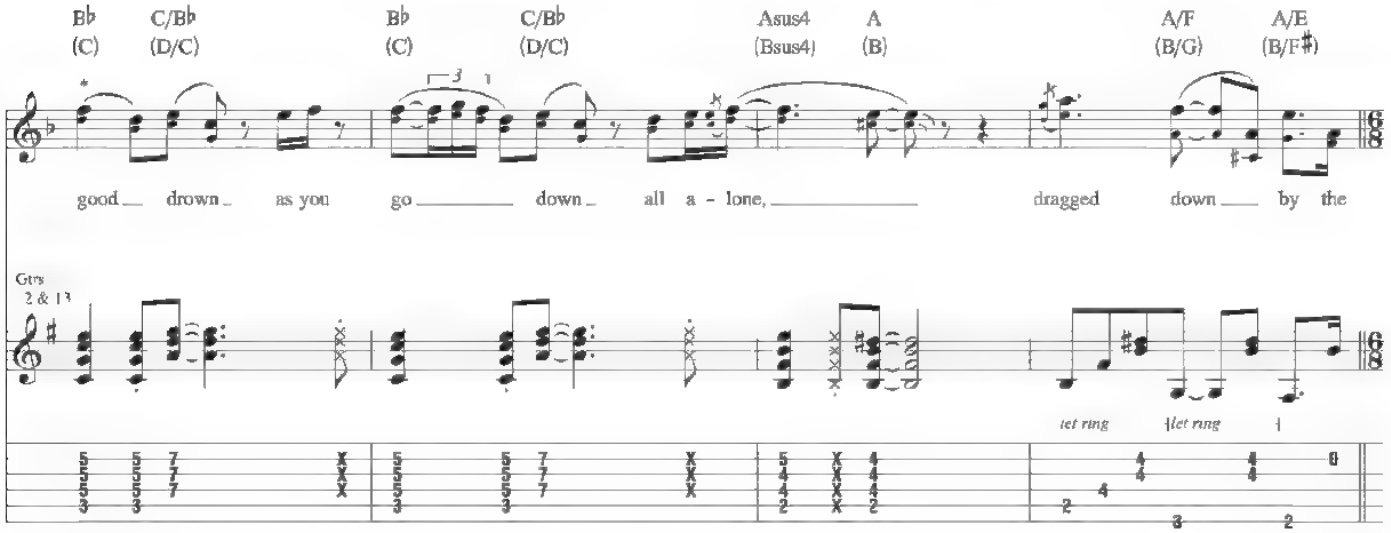
Bridge

Gtrs. 11, 12 & 13 tacet




And as the fear grows,
Gtrs. 1 & 2
let ring
let ring
Gtrs. 1 & 2 tacet
D5
(E5)
B♭
(C)
A
(B)
the bad blood slows and turns to stone,
oh
Gtrs. 12 & 13
*w/ echo set for dotted quarter-note regeneration w/ 5 repeats
Bridge
A/F
(B/G)
A7/E
(B7/F♯)
Dm
(Em)
And it's too late to lose the weight you used to need to throw a - round.
Gtr. 13
let ring
let ring
Gtr. 12
P.M.

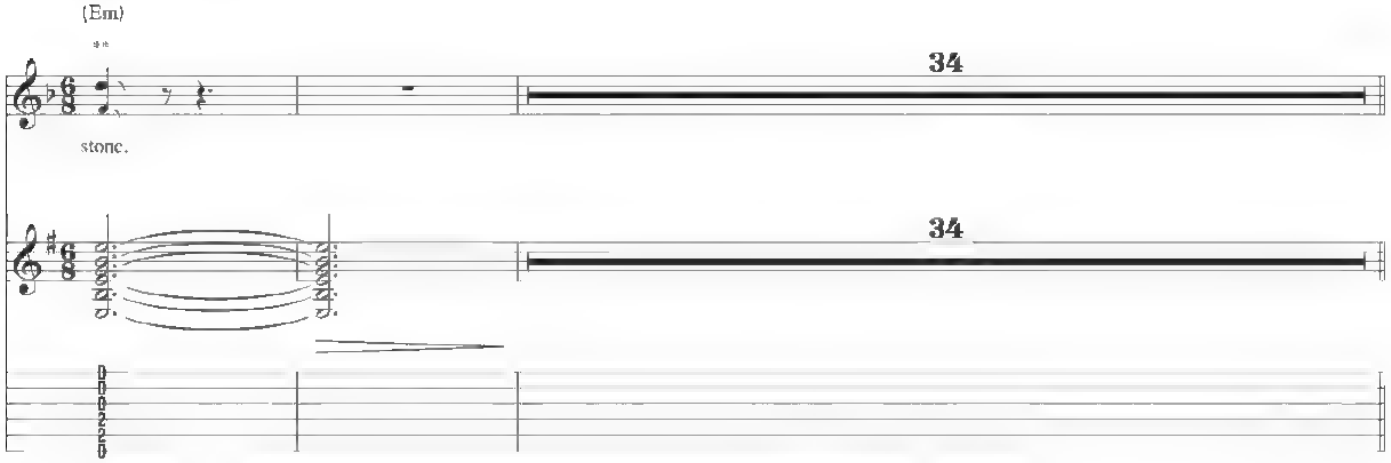




*w/ echo set for half-note regeneration w/ 1 repeat (next 3 meas.).

Interlude
Slower ♩ = 36

Gtrs 12 & 13 tacet



**Lead Voc. only: w/ echo set for approximately quarter-note regeneration w/ continuous repeats, gradually fading out over next 20 meas.

Synth Solo

Interlude

A tempo

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (1st 8 meas.)

Dm9 (Em9) | B♭add4 (Cadd4)

4 | 4

Asus2/E (Bsus2/F♯) | Asus4/E (Bsus4/F♯) | Asus2/E (Bsus2/F♯)

*Gtrs. 1 & 2

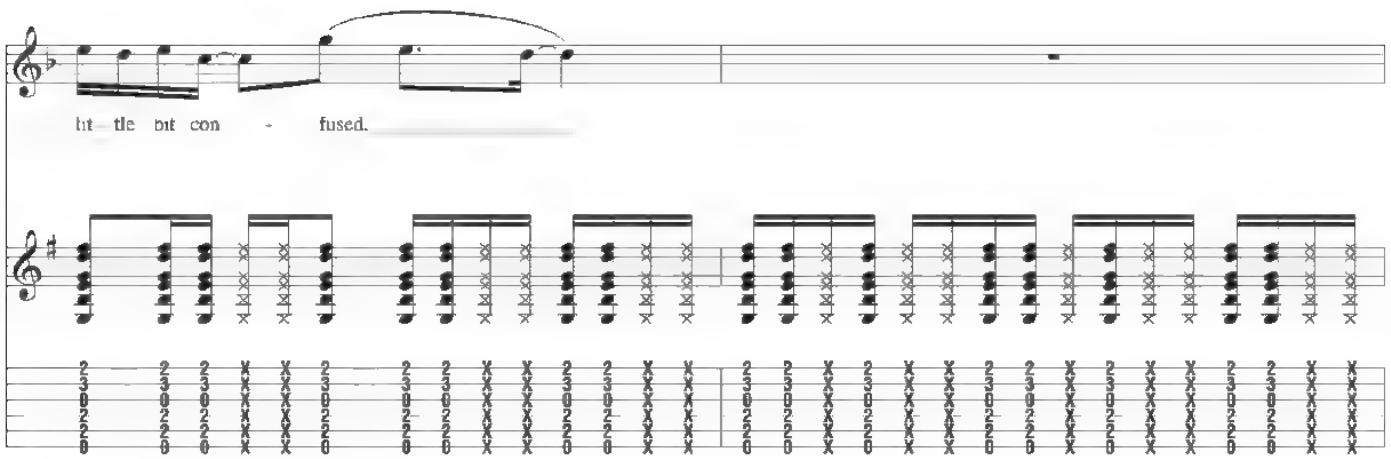
*Composite arrangement

Asus4/E (Bsus4/F♯) | Asus2/E (Bsus2/F♯) | $A\flat^{sus2}_{add\sharp4}/E\flat$ ($B\flat^{sus2}_{add\sharp4}/F$)

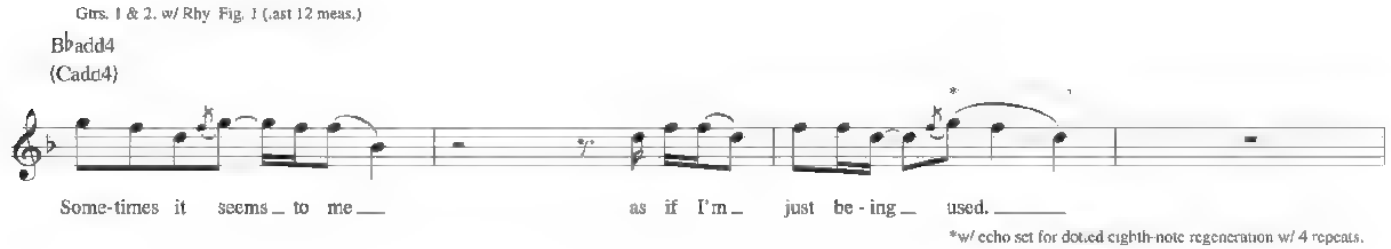
Verse

Dm9 (Em9)

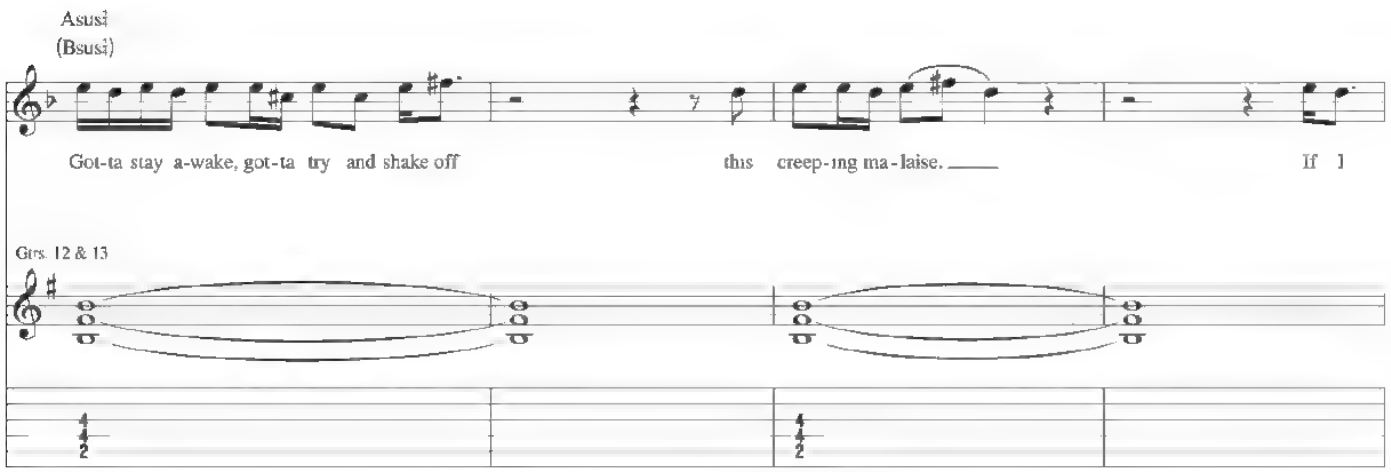
4. Got to ad - mit that I'm a



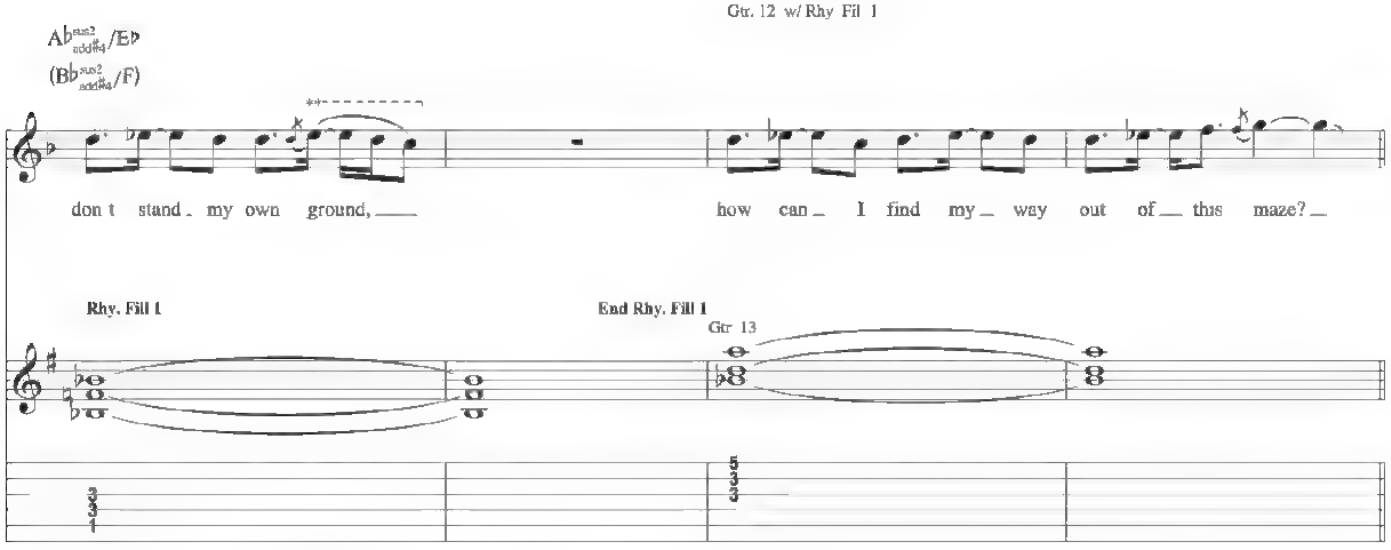
Gtrs. 1 & 2. w/ Rhy. Fig. 1 (last 12 meas.)



*w/ echo set for dotted eighth-note regeneration w/ 4 repeats.



Gtr. 12 w/ Rhy. Fil 1



**As before

Verse

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet

Dm9
(Em9)

5. Deaf, dumb and blind, you just keep on pre-tend - ing that

*Gtrs 4 & 14

let ring

*Gtr. 14 (elec.) w/ clean tone & slight chorus, played *mf*

B♭add4
(Cadd4)

ev-'ry - one's ex-pend - a-ble and no one has a real friend. And it

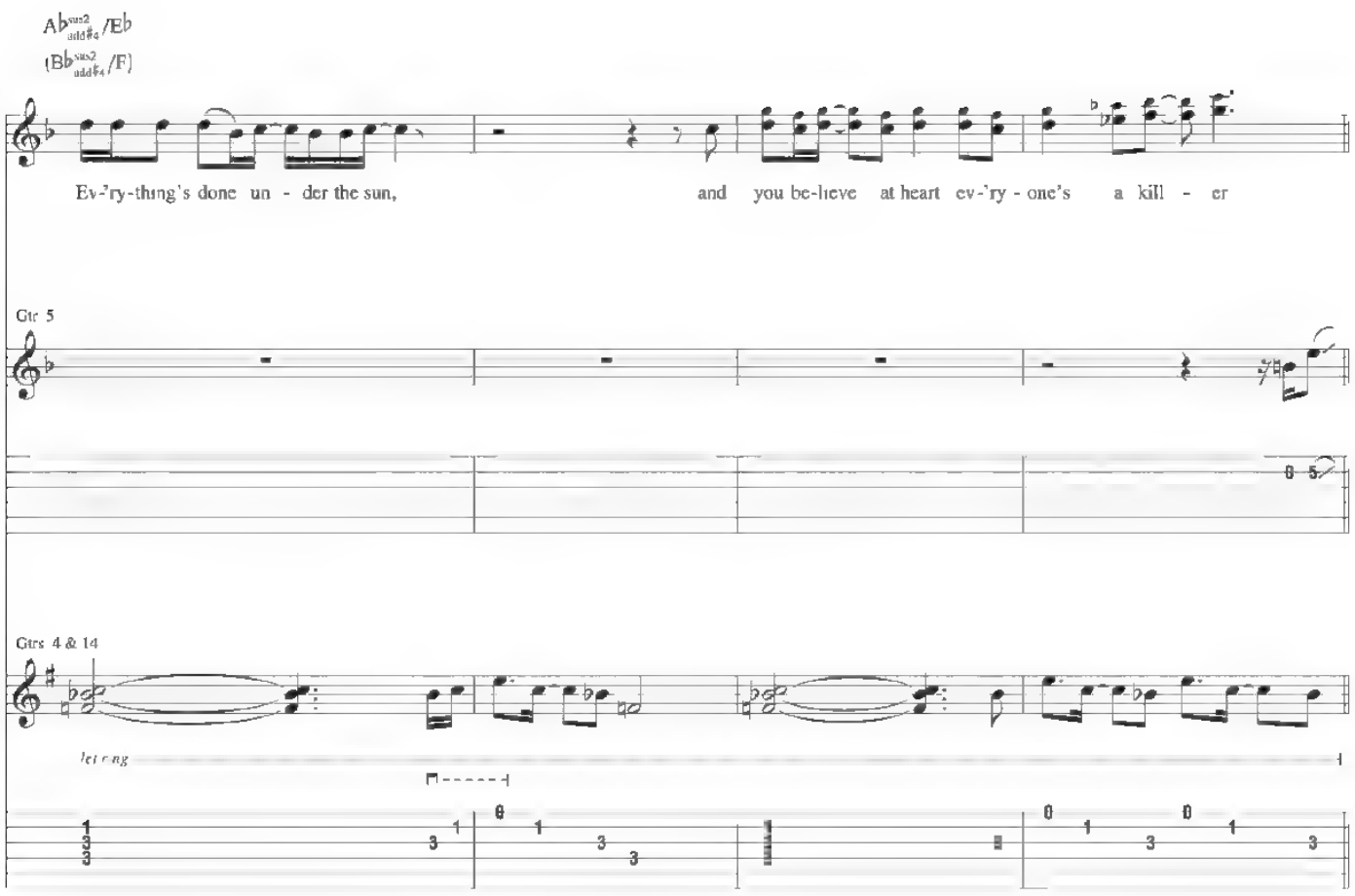
let ring

Aadd♯/E
(Badd♯/F♯)

seems to you the thing to do would be to i - so late the win-ner

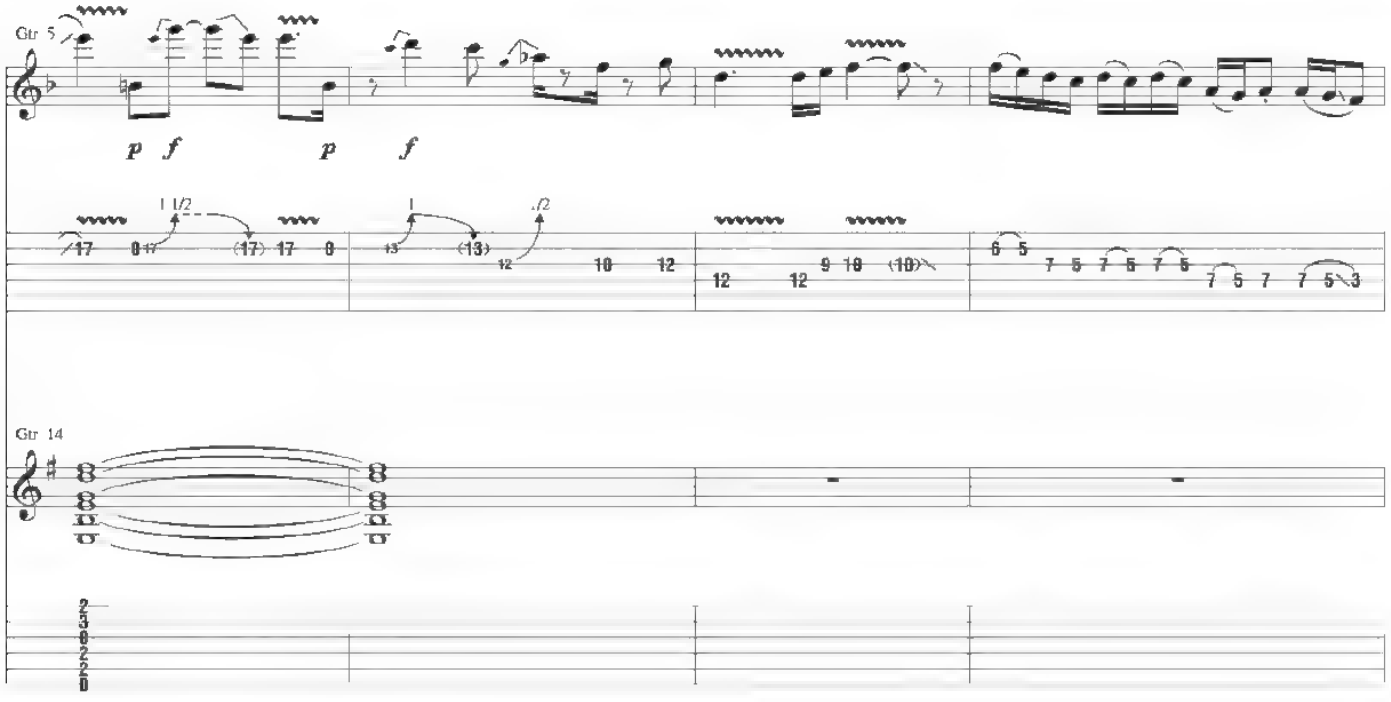
let ring *let ring*

**w/ echo set for dotted eighth-note regeneration w/ 5 repeats

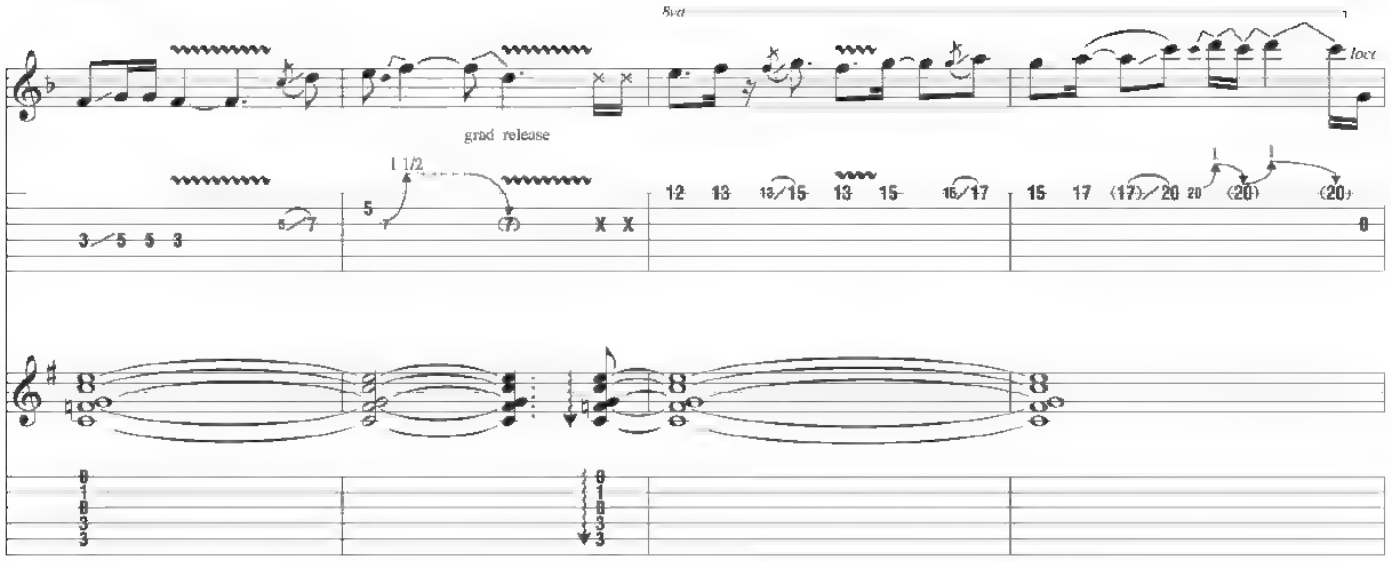


Guitar Solo

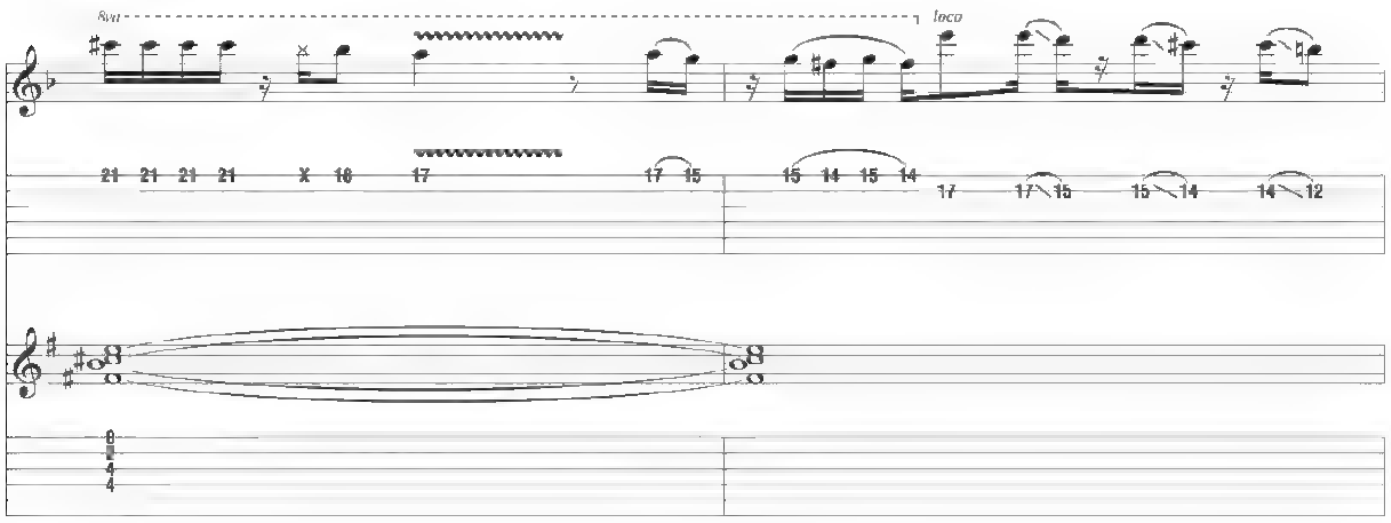
Gtrs. 1 & 2 w/ Rhy. Fig. 1
Gtr. 4 tacet



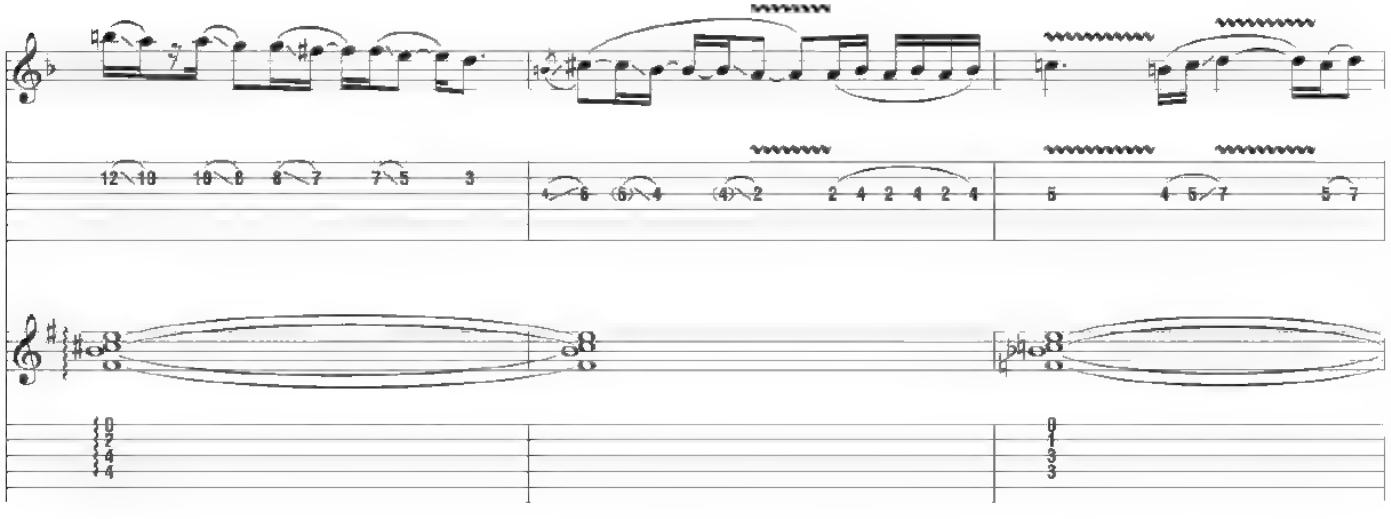
B♭add4
(Cadd4)

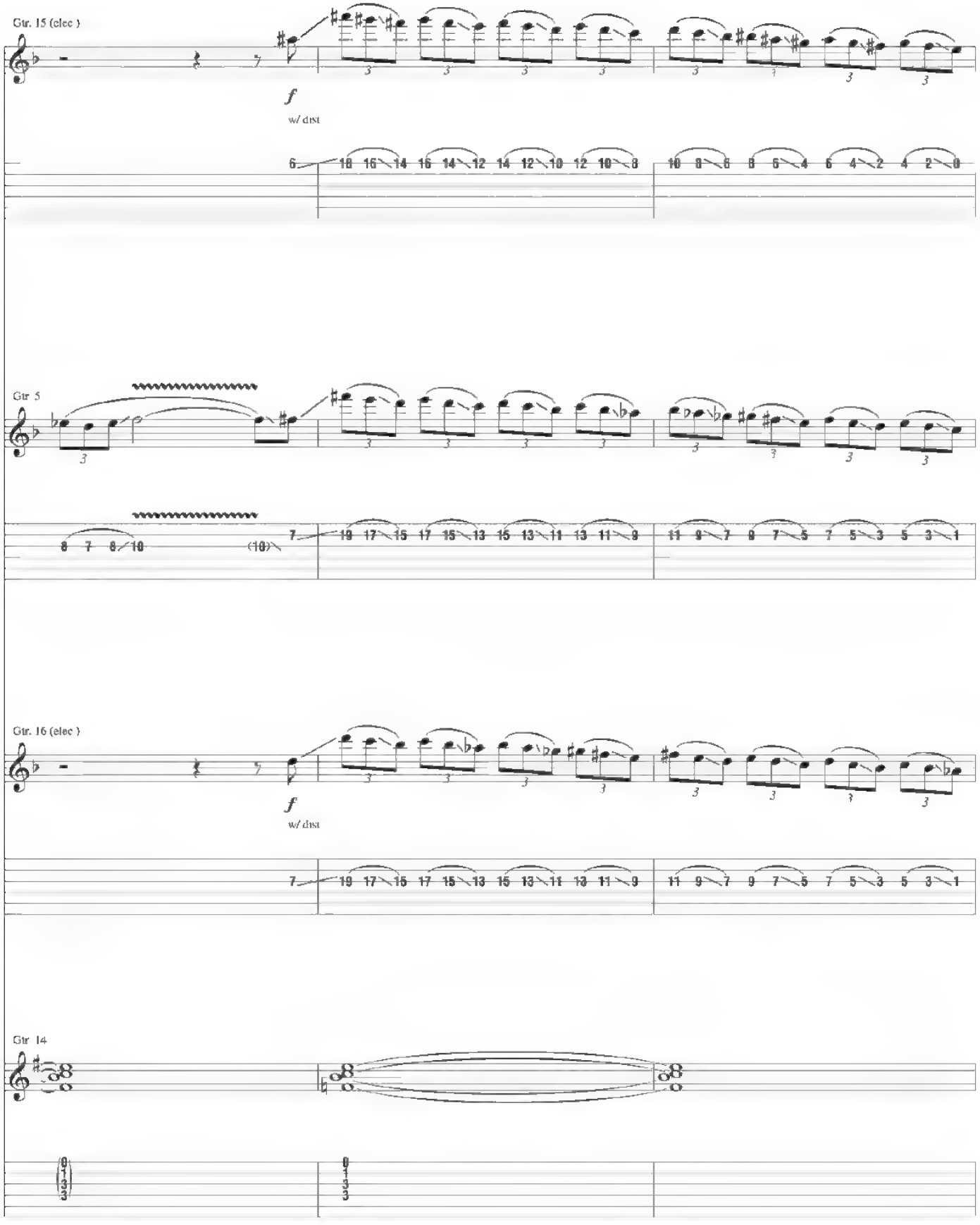


Aaddâ/E
(Baddâ/F♯)



$A\flat^{sus2}_{add\sharp4}/E\flat$
$(B\flat^{sus2}_{add\sharp4}/F)$




Gtr. 15 (elec.)
f
w/ dist
Gtr. 5
Gtr. 16 (elec.)
f
w/ dist
Gtr. 14

D S. al Coda

Half-time feel

Gtr. 14 tacet

Gtr 15 tacet

Dm

(Em)

End half-time feel

N.C.

Gtr 7

Gtr 8

Gtr 15

Gtr 5

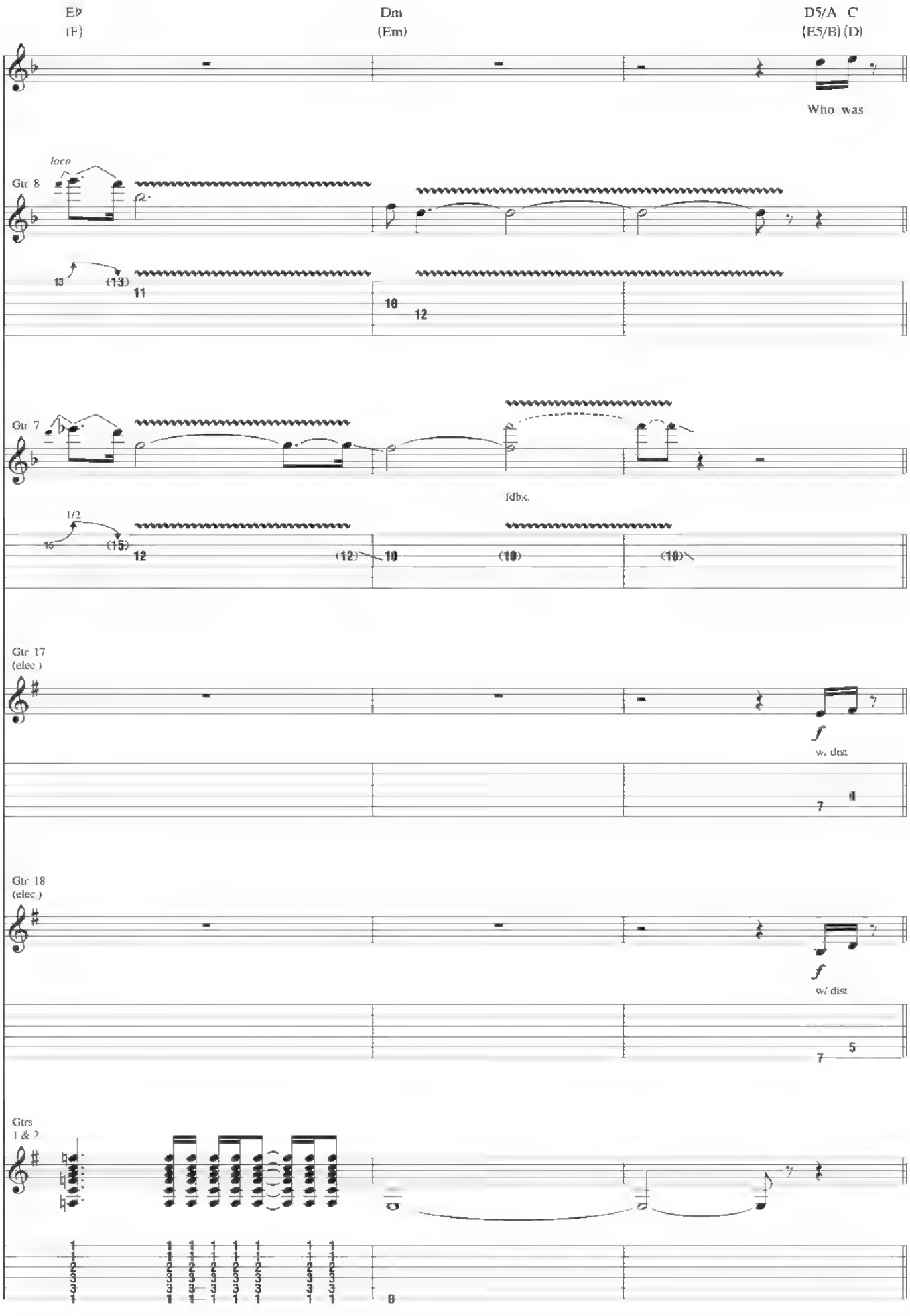
Gtr 16

*Gtrs 1 & 2

let ring

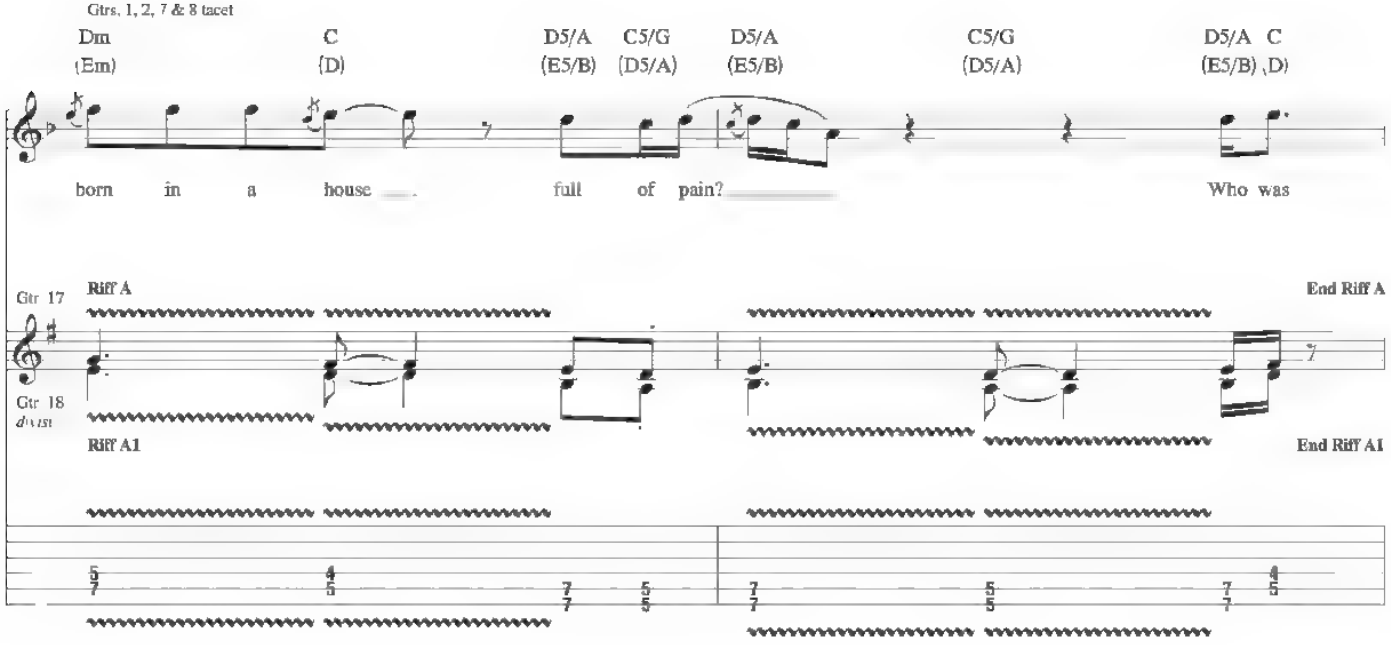
*Compos.te arrangement

Coda

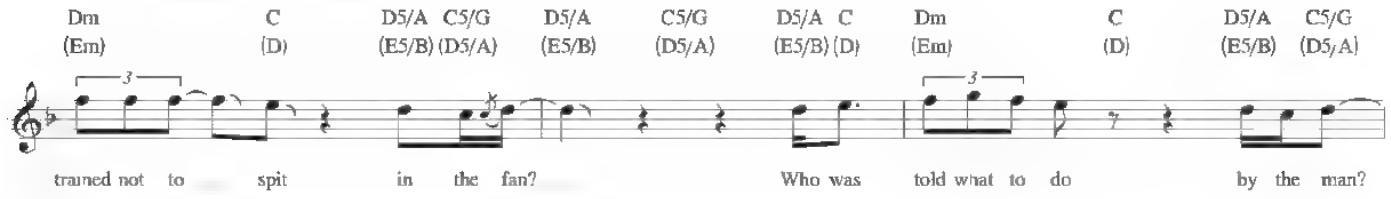

E♭
(F)
Dm
(Em)
D5/A C
(E5/B) (D)
Who was
loco
Gtr 8
Gtr 7
fdbk.
1/2
Gtr 17
(elec.)
w/ dist
Gtr 18
(elec.)
w/ dist
Gtrs
1 & 2

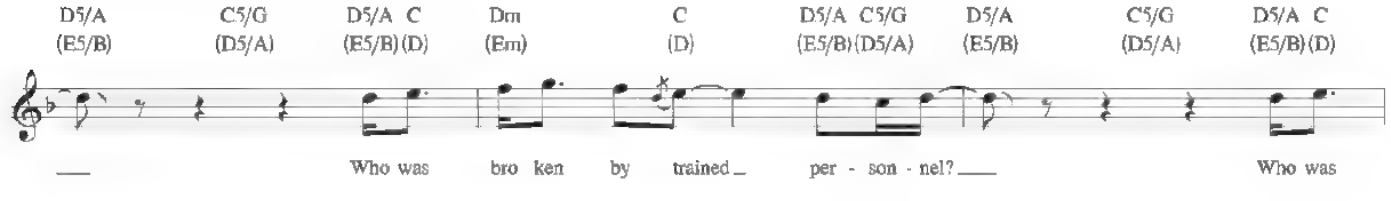
Outro

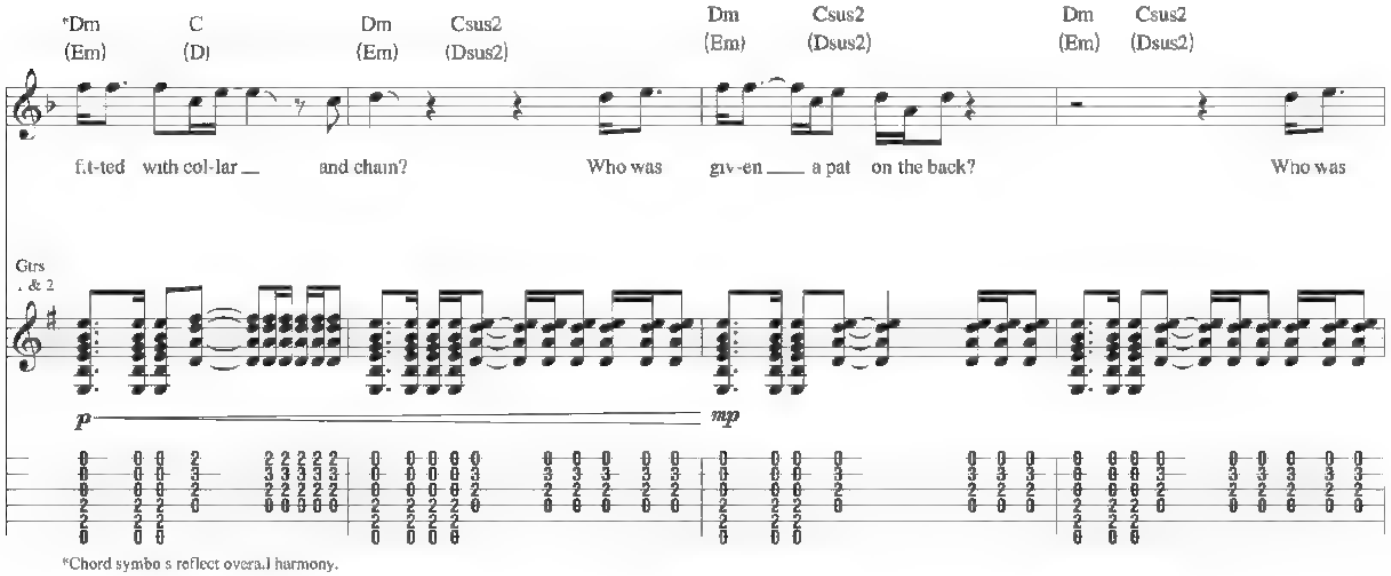
Gtrs. 1, 2, 7 & 8 tacet



Gtrs. 17 & 18. w/ Riffs A & A1 (9 times)







*Chord symbols reflect overall harmony.

Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2)

break - ing a - way from the pack? Who was

(Break - ing a - way from the pack.

Rhy. Fig 3

Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2)

on ly a stran - ger at home? Who was

Was on - ly a stran - ger at home.

End Rhy. Fig 3

Gtrs. 1 & 2 w/ Rhy. Fig. 3
*Gtr. 19 w/ Riff A1 (2 times

Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2) Dm (Em) Csus2 (Dsus2)

ground down in the end? Who was found dead on the phone? Who was

Ground down in the end. Found dead on the phone.)

Gtr. 5

*Gtr. 19 (elec.) w/ dist. played *mf*

Gtr 5 tacet

Dm (Em) Csus2 (Dsus2) E♭ (C) A (B)

dragged down by the stone? Who was

Gtr. 5

Gtr 17

Gtrs. 17 & 19

Gtr 19 *doubl*

(Gtr. 17, cont on middle staff)

Gtr 18

let ring *let ring*

Gtrs. & 2

Free time

A/F (B/G) A/E (B/F♯) Dm9 (Em9) N.C.

rit

dragged down_ by the stone?

Gtr. 19

8va *loco*

rit

fdbk. w/ bar

Gtrs. 17 & 18

rit

Gtrs. 1 & 2

Gtrs. 1, 2 & 4

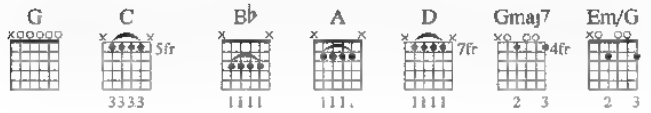
rit

let ring

from Pink Floyd - *Meddle*

Fearless

Words and Music by Roger Waters and David Gilmour



Open G tuning
(low to high) D-G D-G B-D

Intro

Slowly ♩ = 74

***G

**Gtr. 2 (acous.)

mf

let ring throughout

*Gtr. 1 (elec.)

mf

w/ slight dist

let ring

*David Gilmour - two gtrs. arr. for one.

**Roger Waters - two gtrs. arr. for one.

***See top of page for chord diagrams pertaining to rhythm slashes.

G

⑤

open

(cont. in notation)

let ring

Harm.

G

Gtr. 1

let ring

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

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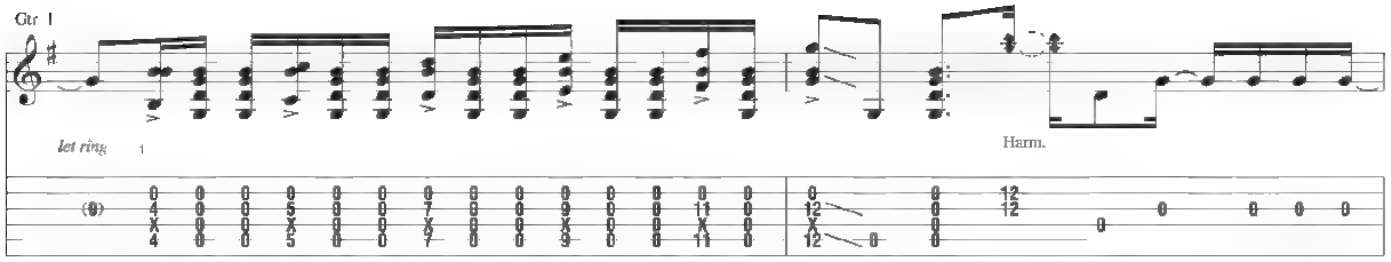
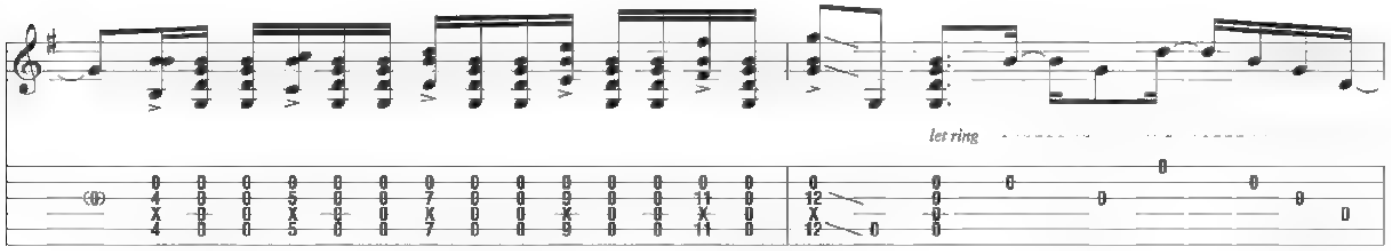
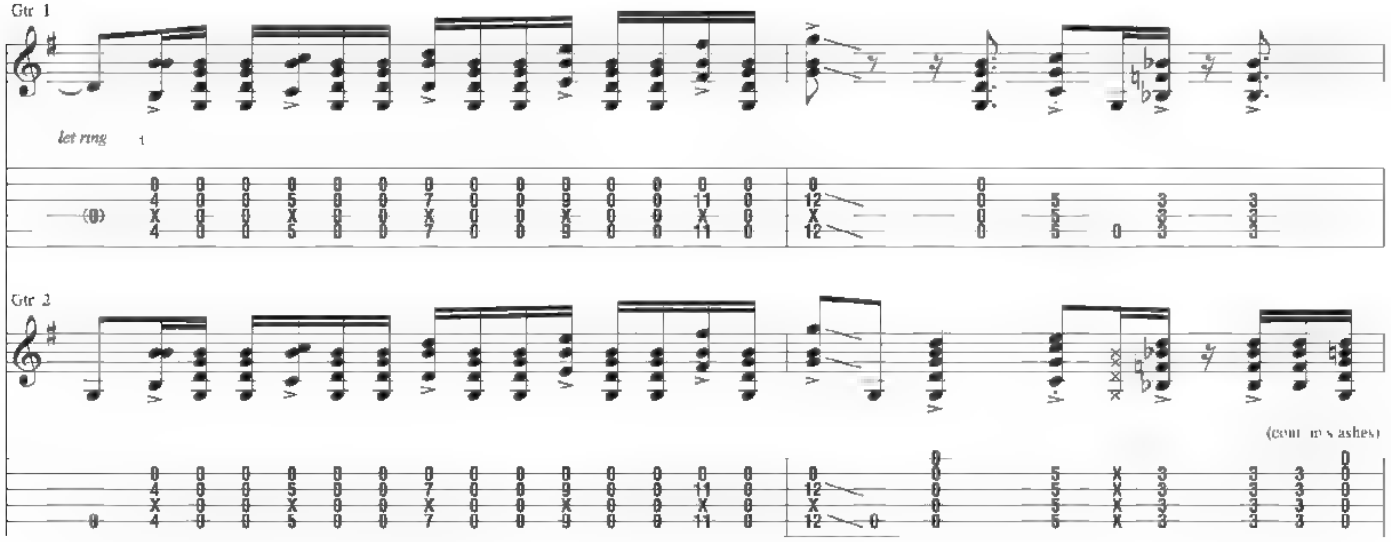
Gtr 2 w/ Rhy. Fig. 1 (2 times)





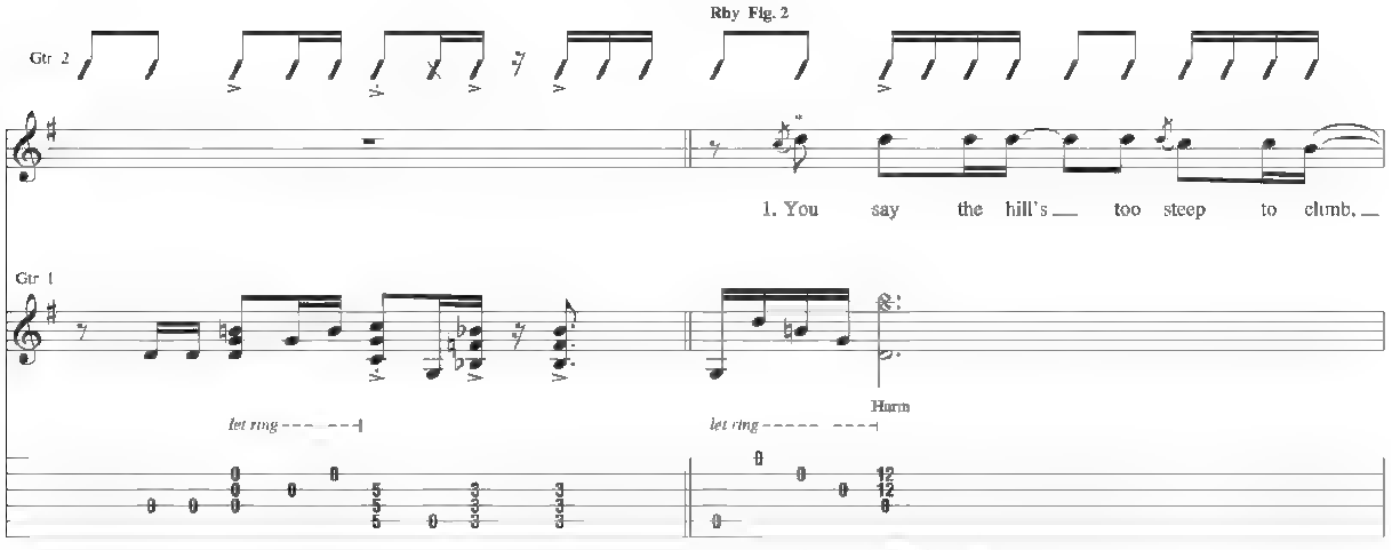
C Bb



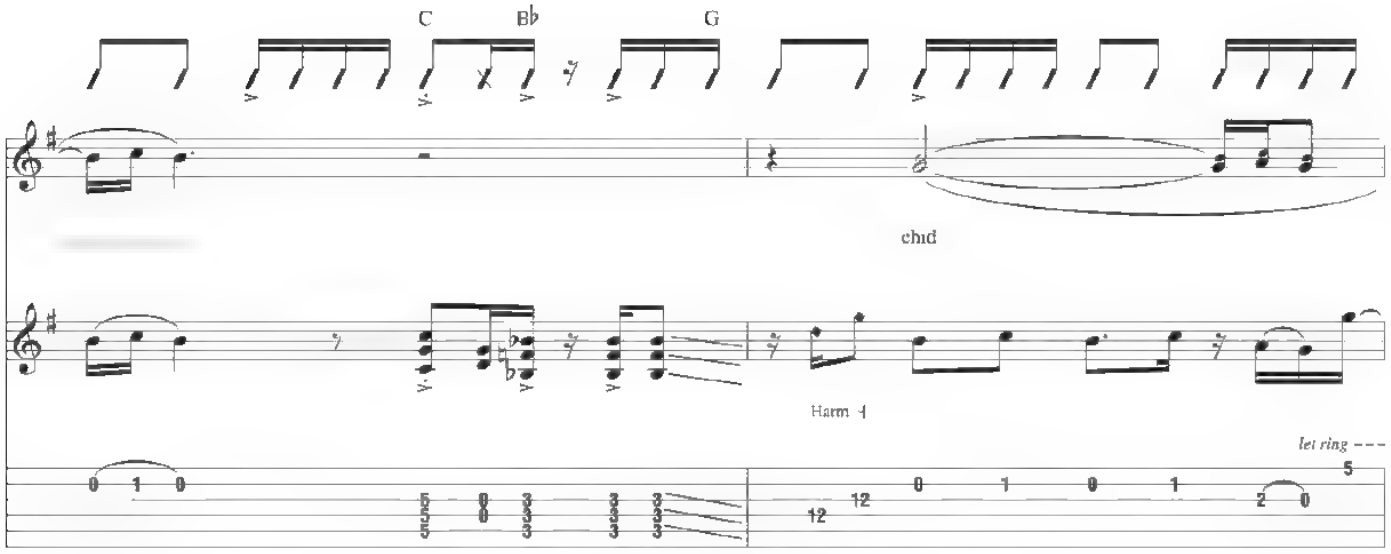
Verse

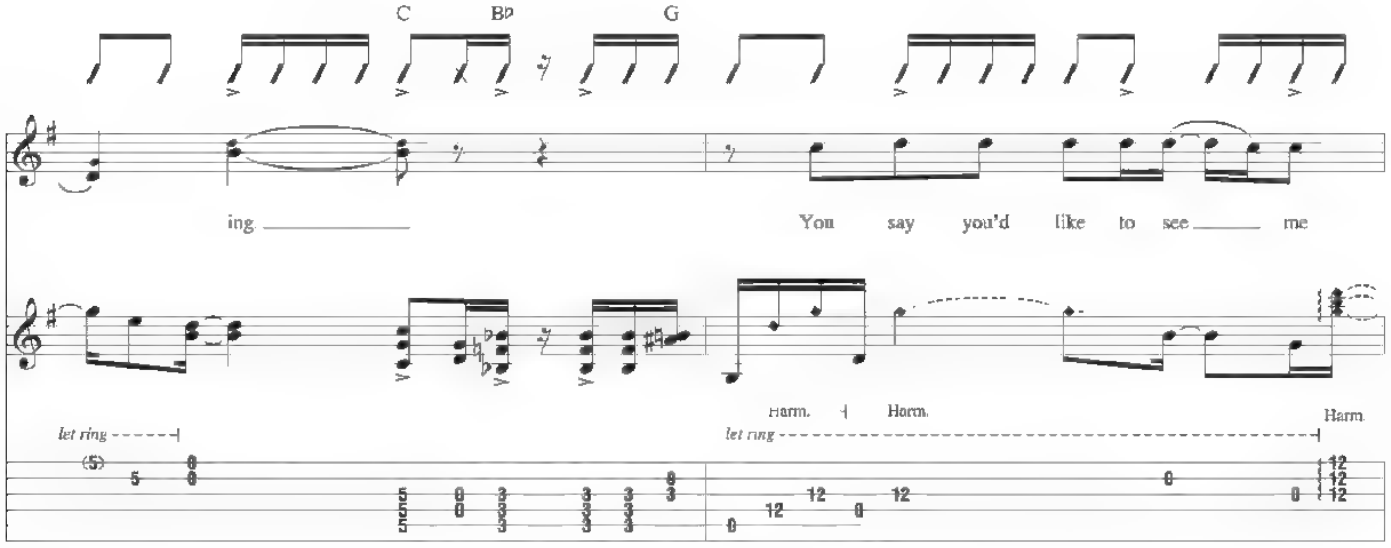
G C Bb G

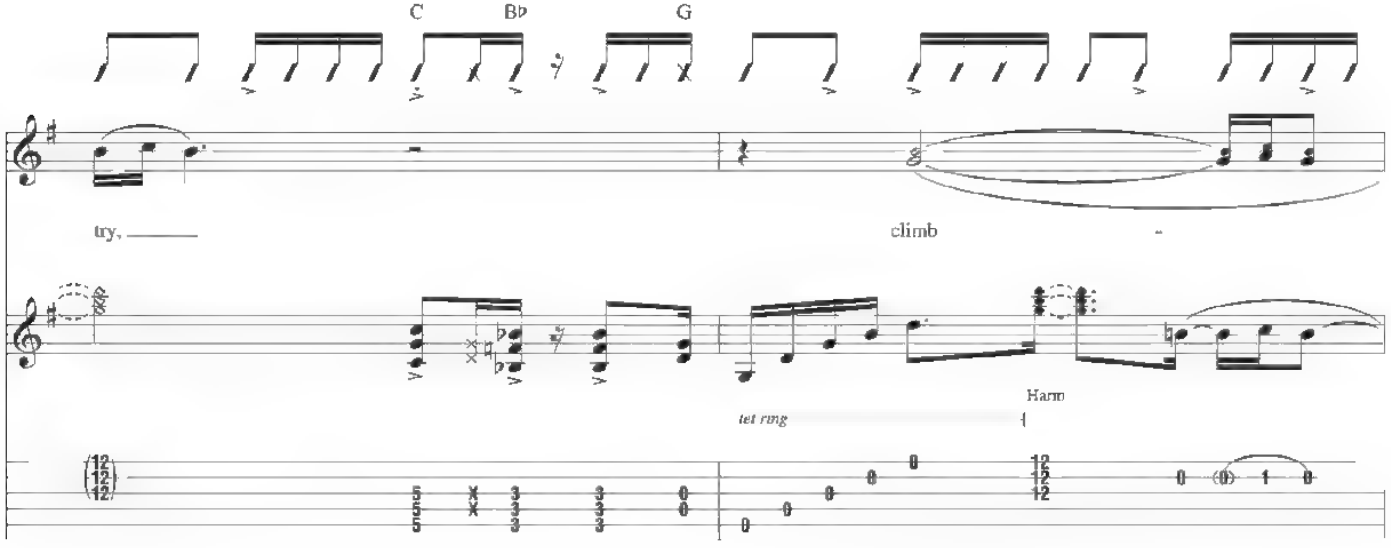
Rhy Fig. 2

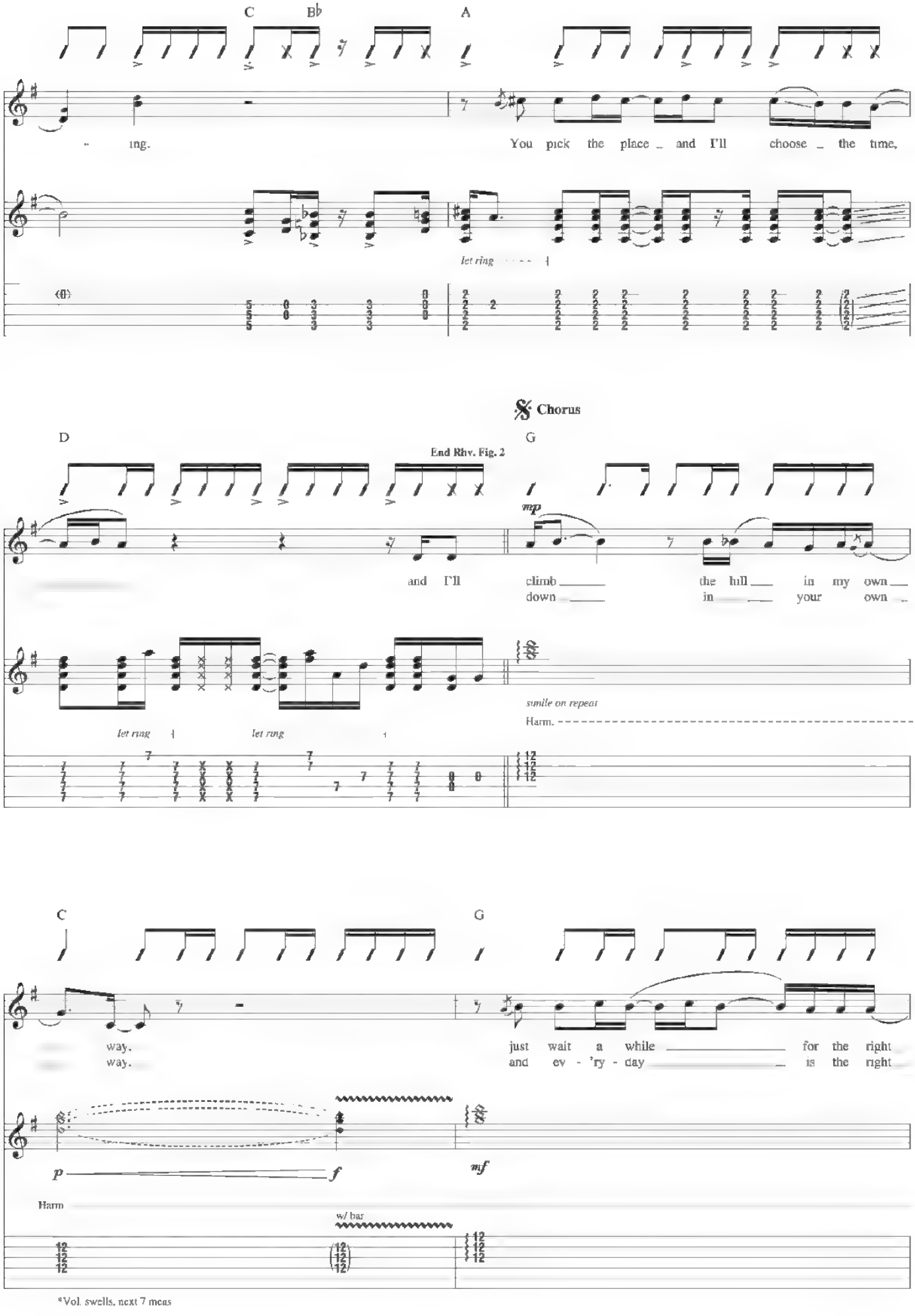


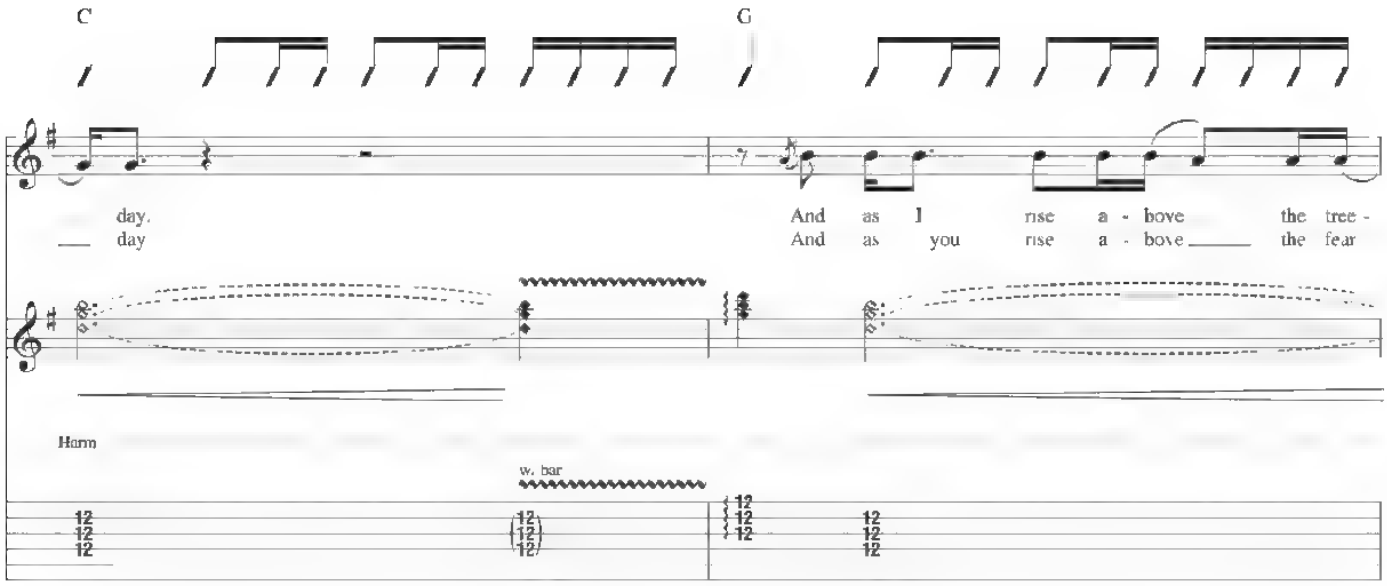
*Ld. voc doubled throughout

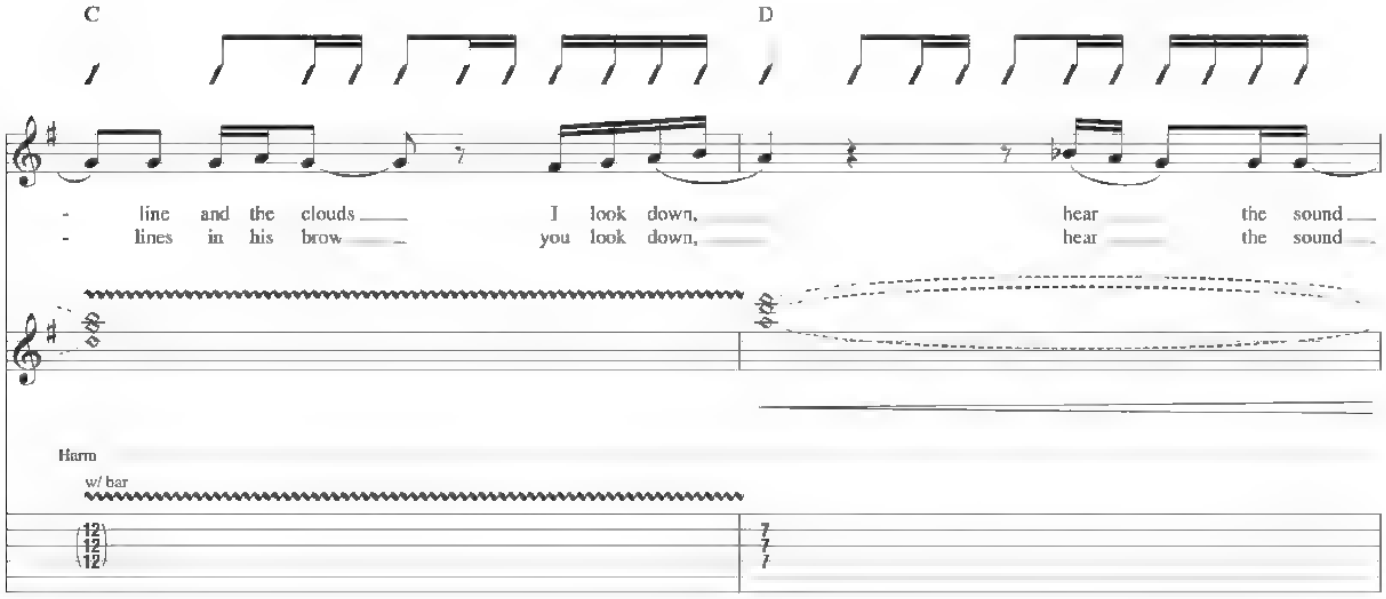

C
B♭
G
child
Harm.
let ring


C
B♭
G
ing
You say you'd like to see me
Harm.
Harm.
Harm.
let ring
let ring

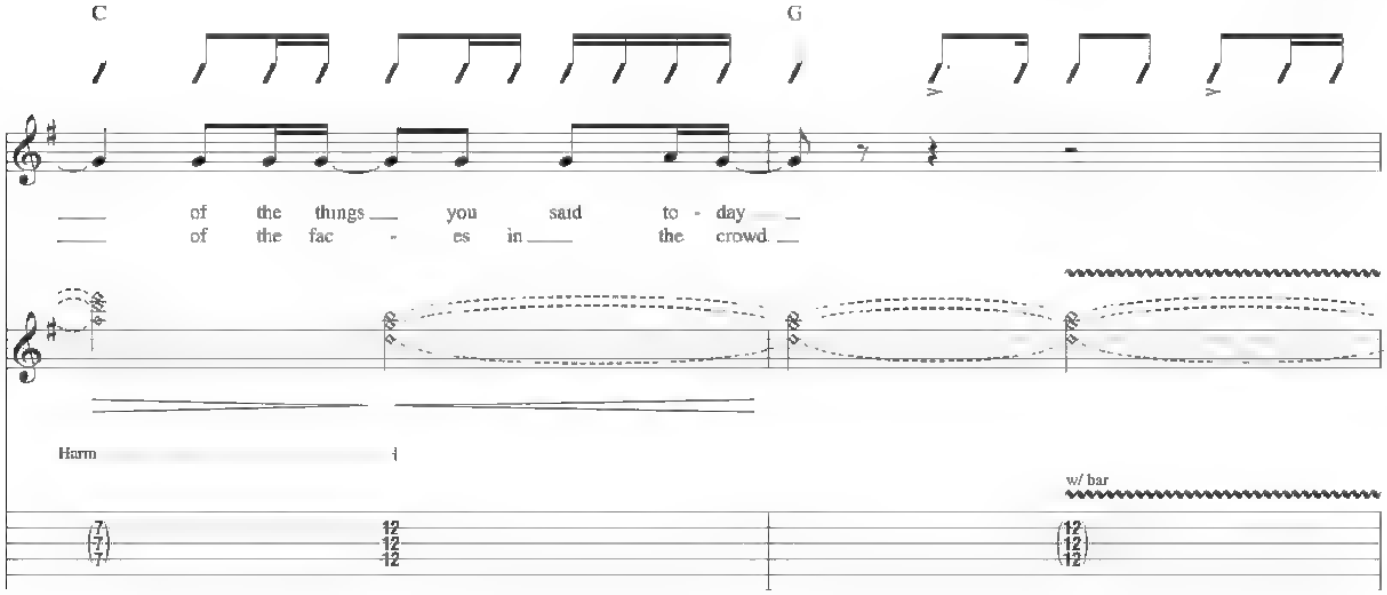

C
B♭
G
try,
climb
Harm.
let ring


C
B♭
A
ing.
You pick the place and I'll choose the time,
let ring
Chorus
D
End Rhy. Fig. 2
G
mp
and I'll
climb
down
the hill
in
in my own
your own
let ring
let ring
smile on repeat
Harm.
C
G
way.
way.
just wait a while
and ev - 'ry - day
for the right
is the right
p
f
mf
Harm
w/ bar
*Vol. swells, next 7 meas


C
G
day.
day
And as I rise a - bove the tree -
And as you rise a - bove the fear
Harm
w. bar


C
D
- line and the clouds
- lines in his brow
I look down,
you look down,
hear the sound
hear the sound
Harm
w/ bar

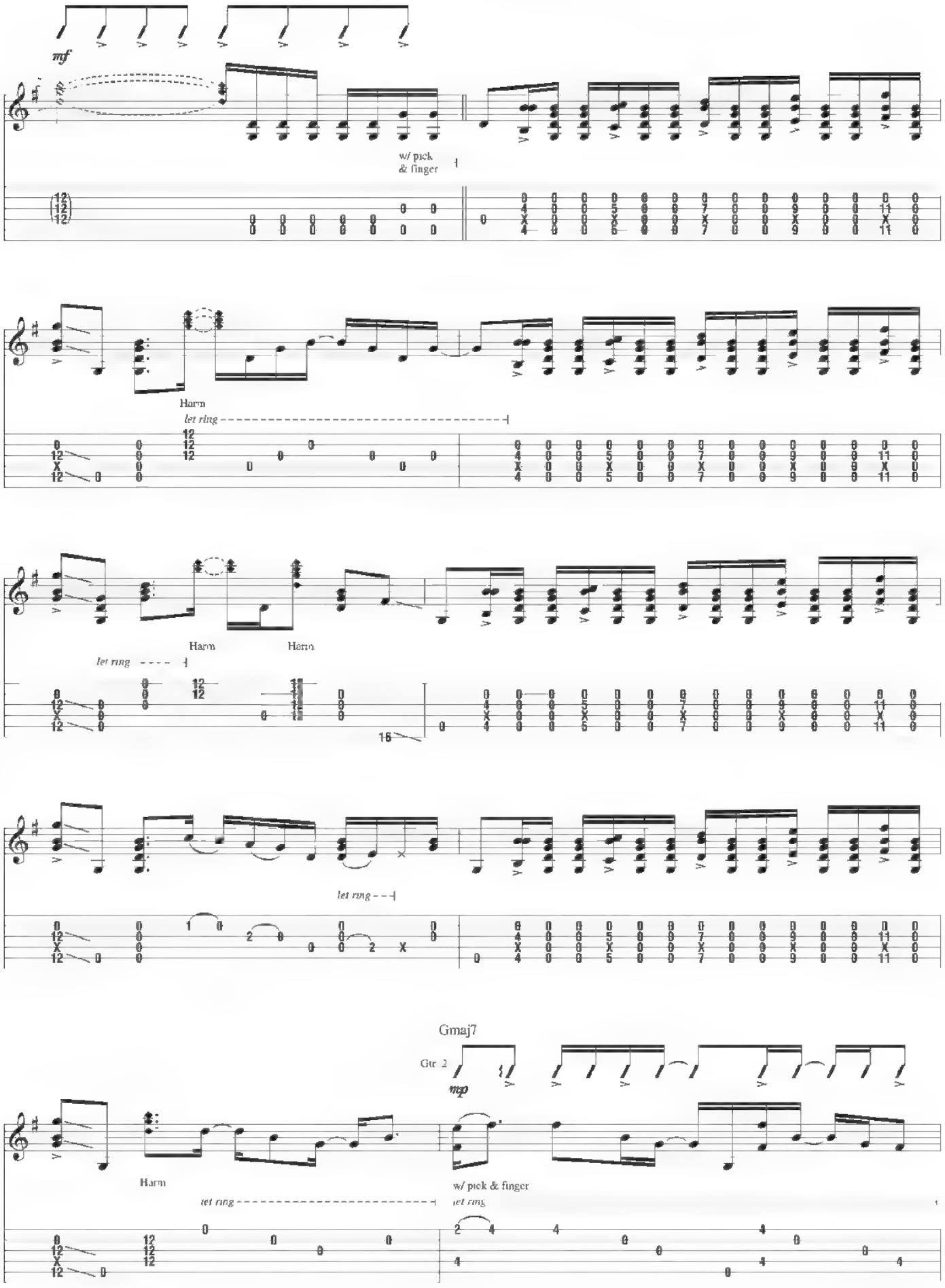
To Coda

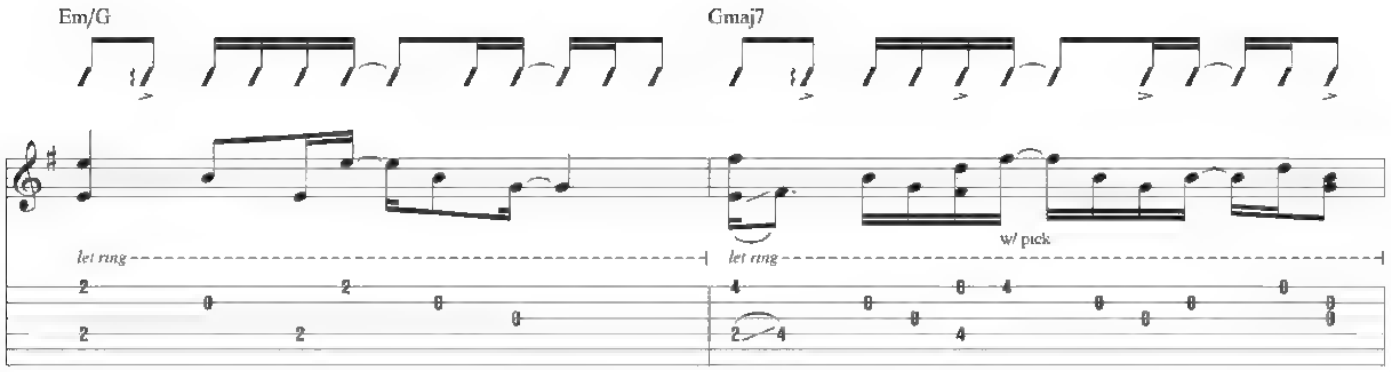

C
G
of the things you said to - day
of the fac - es in the crowd.
Harm
w/ bar

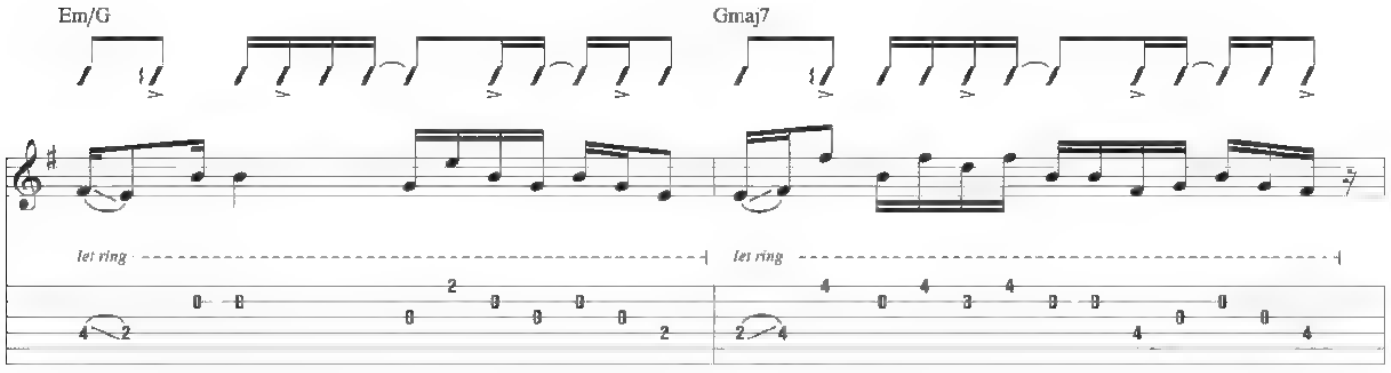
Interlude

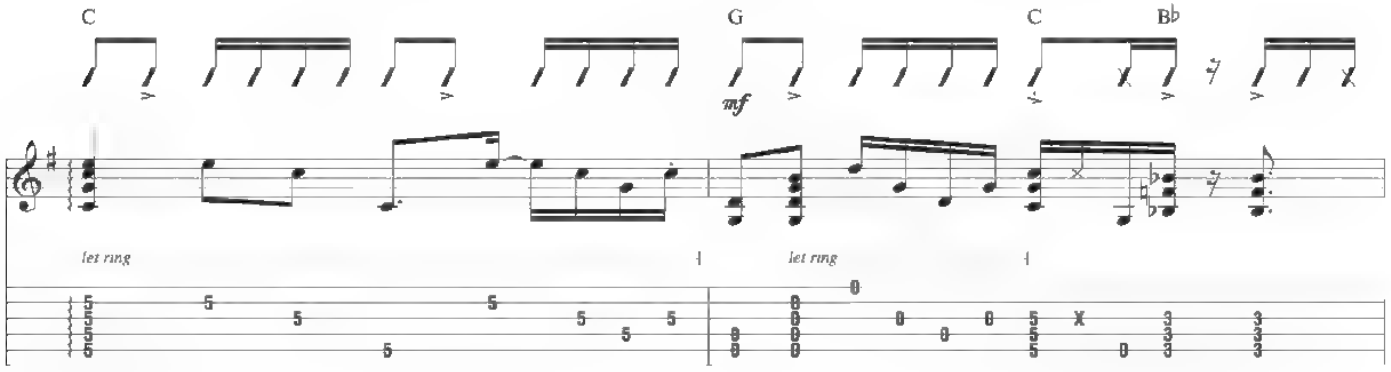
Gtr. 2 w/ Rhy. Fig. 1 (4 times)

G



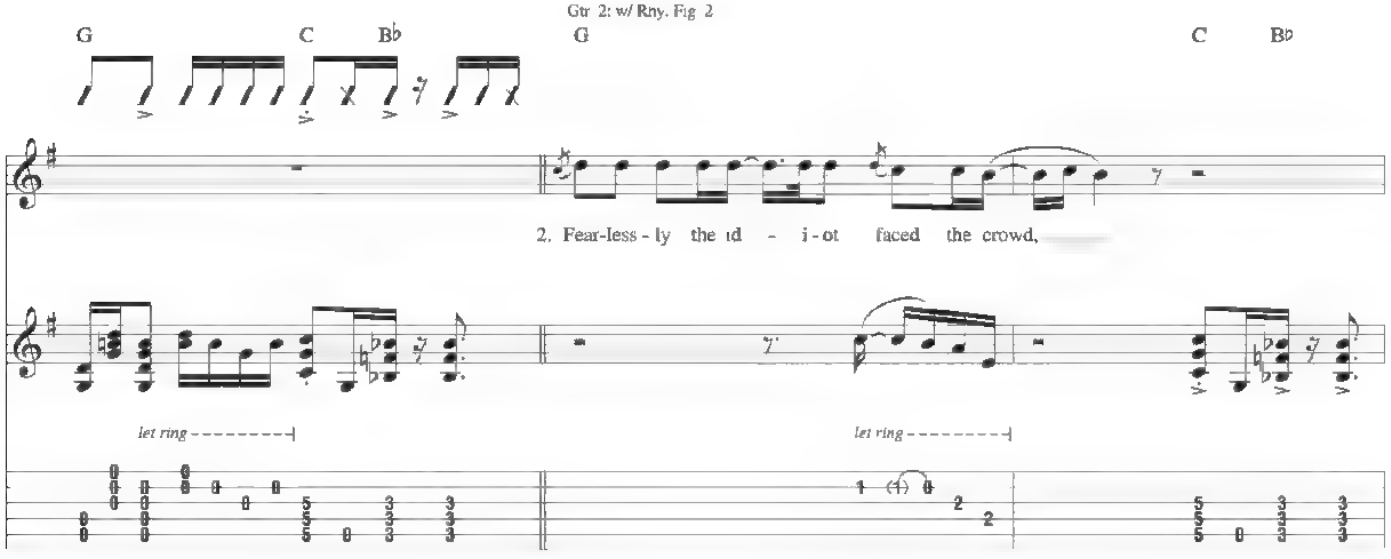


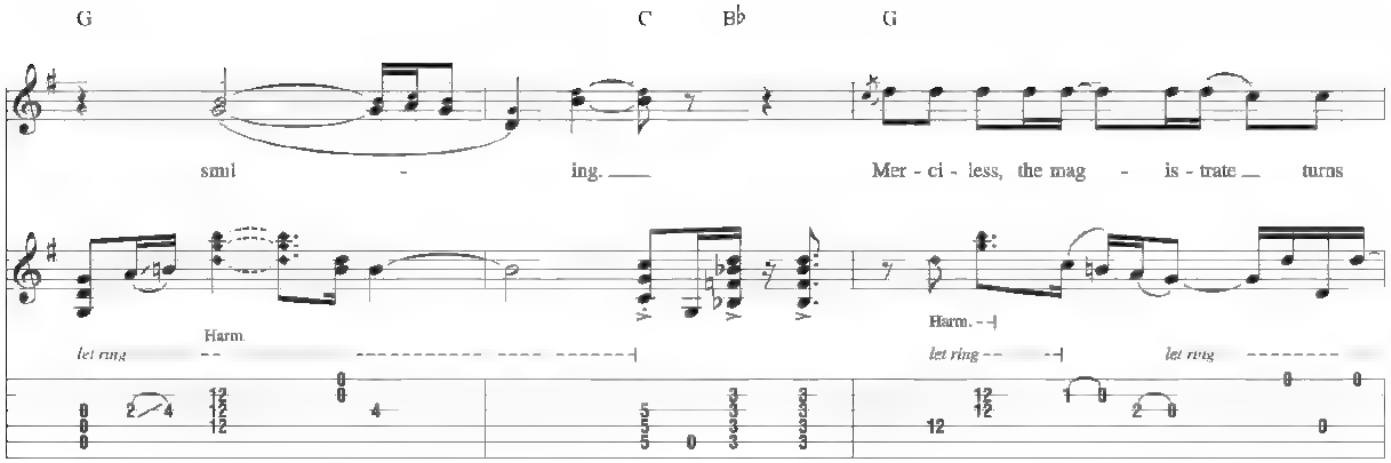


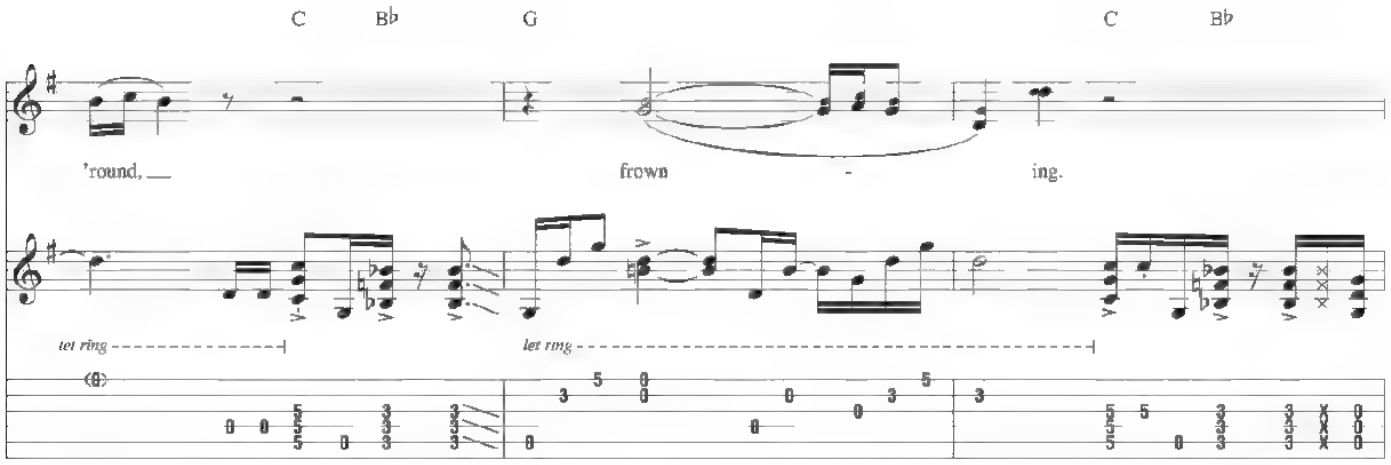


Verse

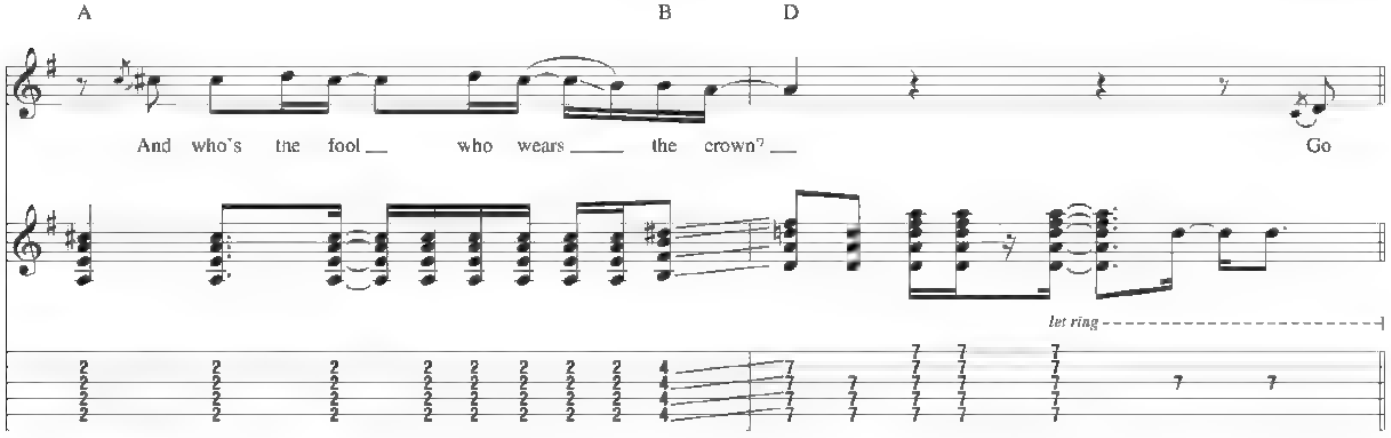
Gtr 2: w/ Rhy. Fig 2







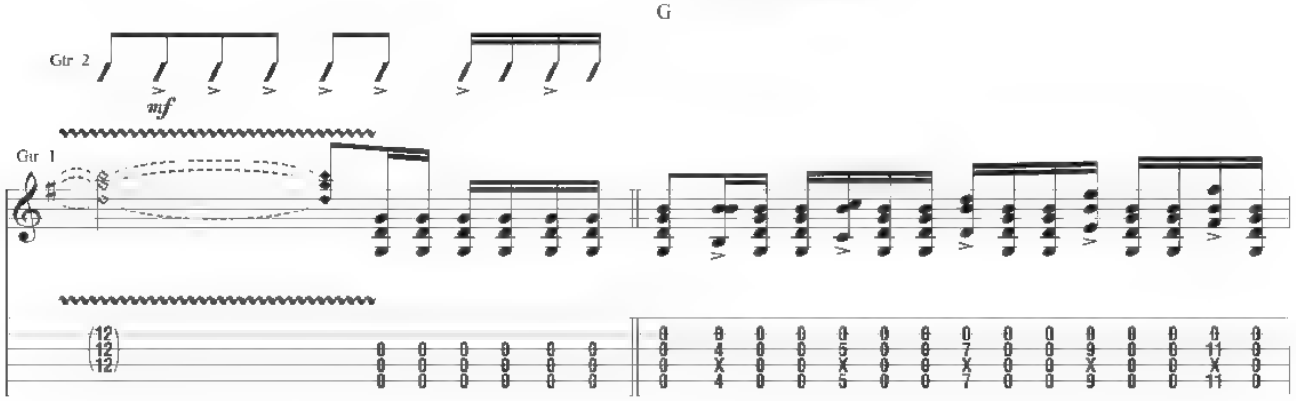
D.S. al Coda

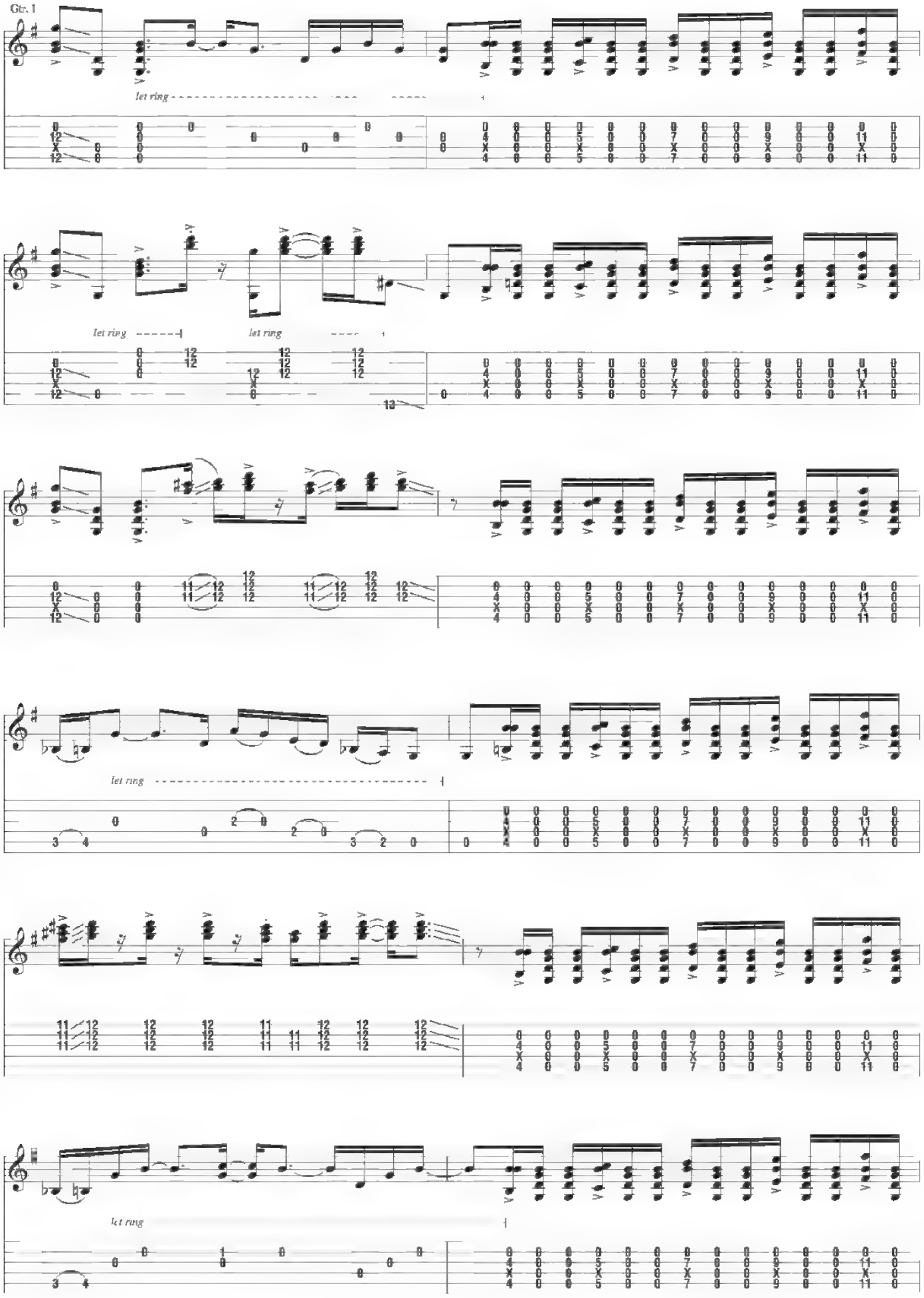


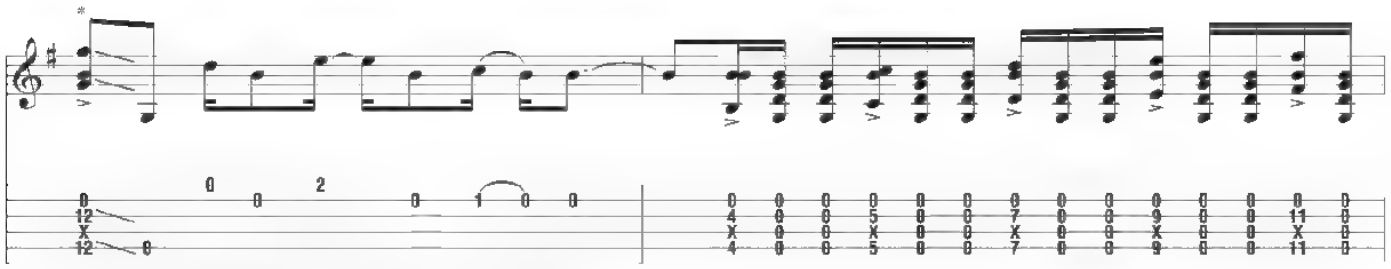
Coda

Outro

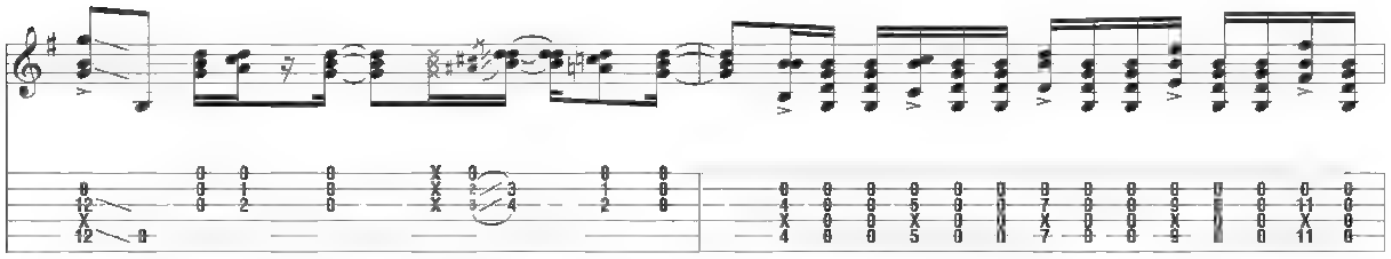
Gtr 2: w/ Rhy Fig. 1 (till fade)



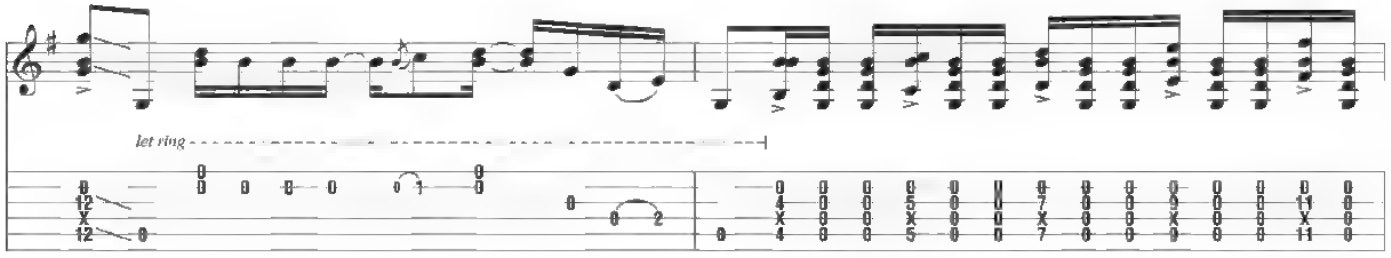

Gtr. 1
let ring
let ring
let ring
let ring
let ring

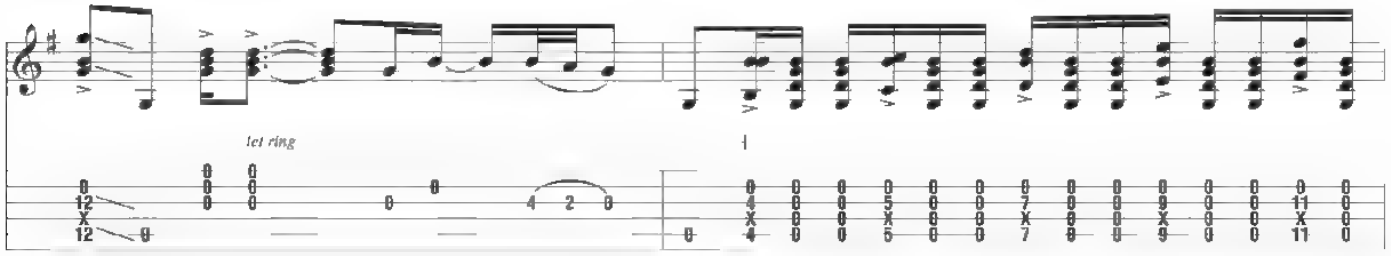


*Begin fade in of Liverpool F.C. crowd chant 'You'll Never Walk Alone'

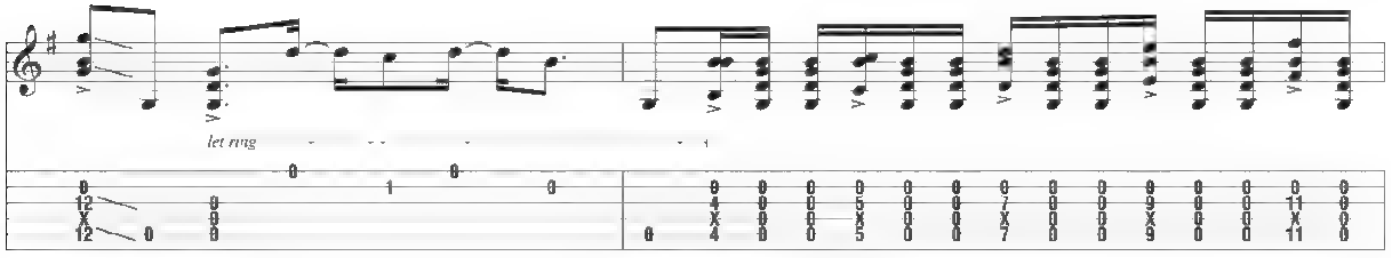


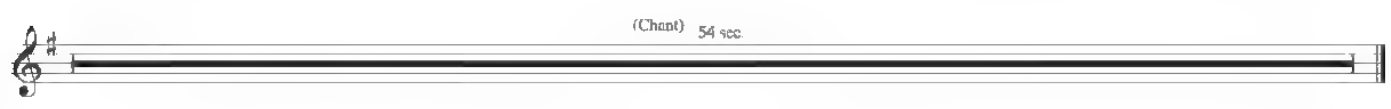
Begin fade





Fade out





from Pink Floyd - *The Wall*

Goodbye Blue Sky

Words and Music by Roger Waters

Gtr 3: Drop D tuning
(low to high) D-A-D-G-B-E

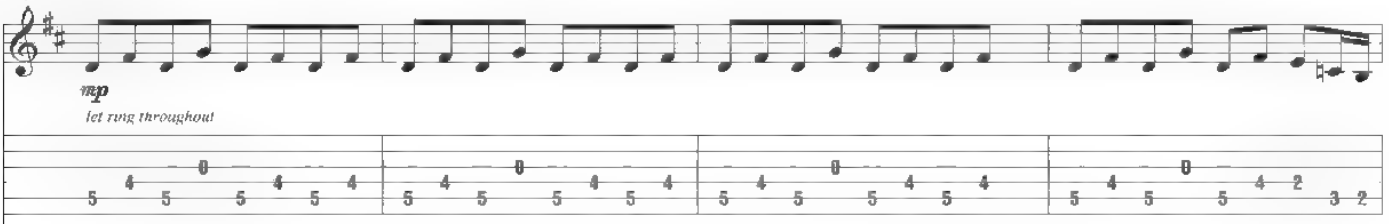
Intro

Moderately ♩ = 109

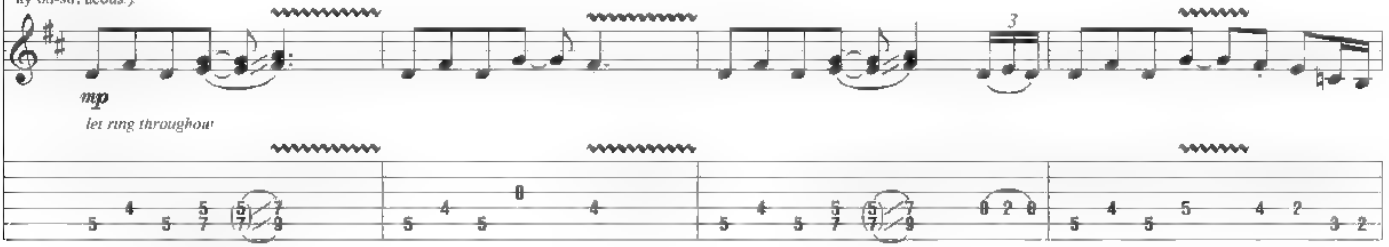
Spoken. 'Look, mummy, there's an airplane up in the sky."

*Dadd4

Gtr. 1
(nylon-str. acous.)

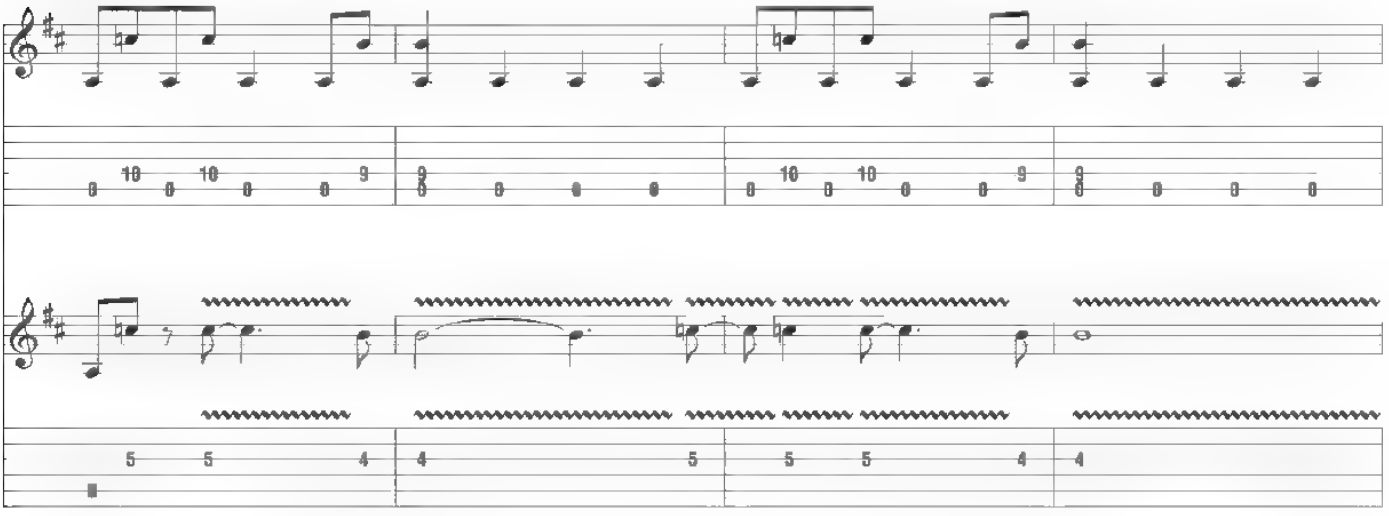


Gtr. 2
(ny. on-str. acous.)



*Chord symbols reflect implied harmony

Am(add9)



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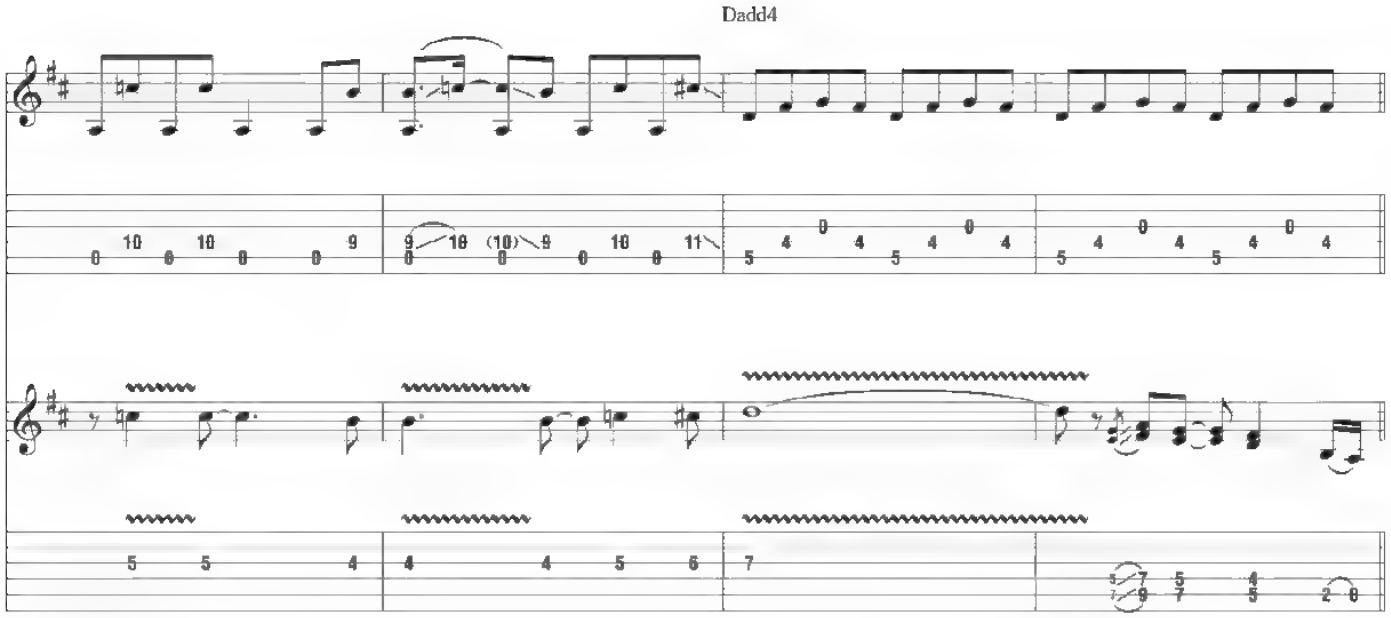
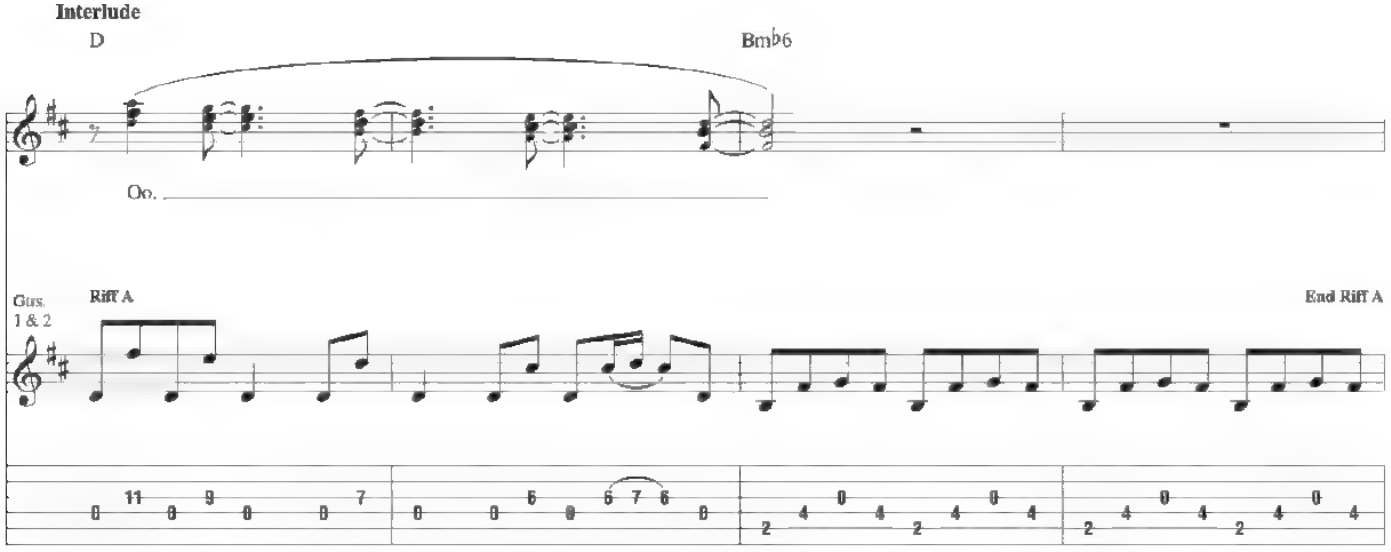
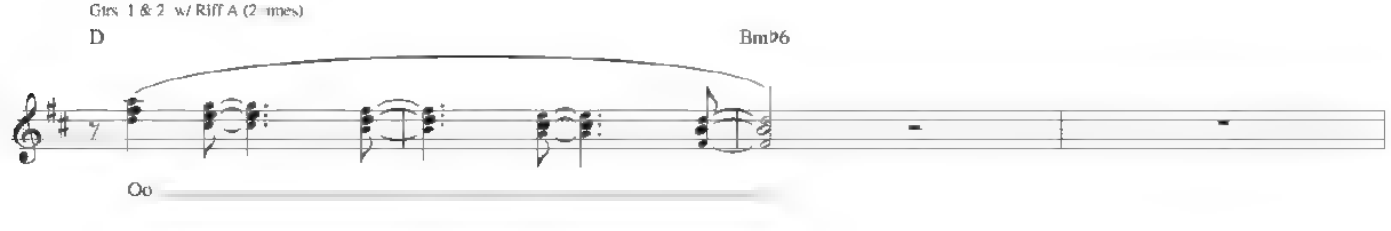
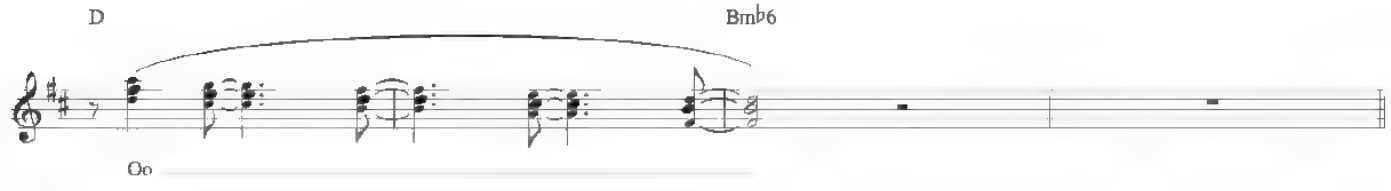

Dadd4


Interlude
D
Bmb6
Oo.

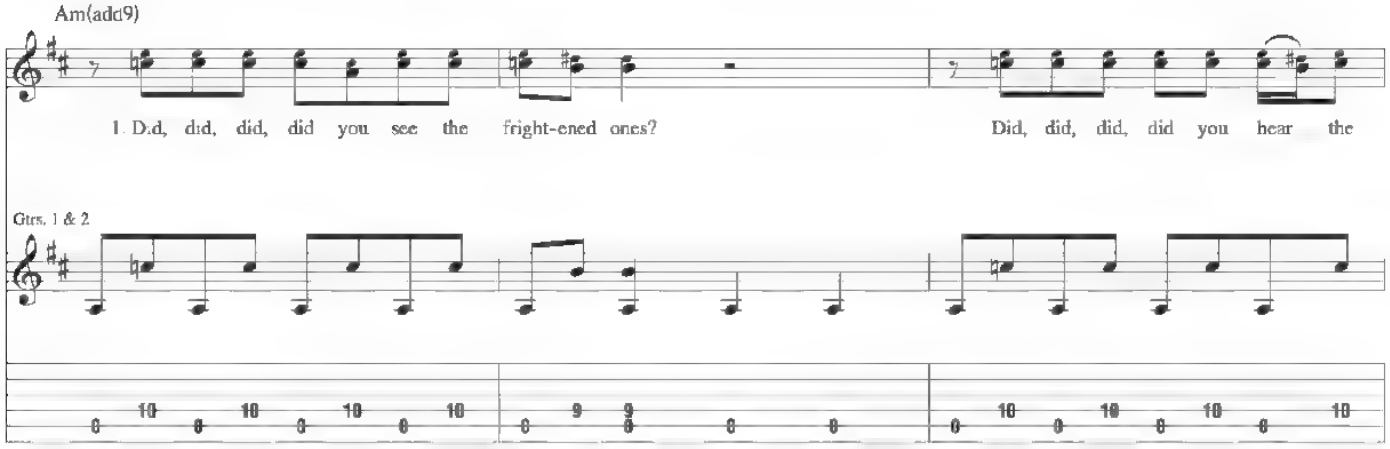
Gtrs. 1 & 2
Riff A
End Riff A

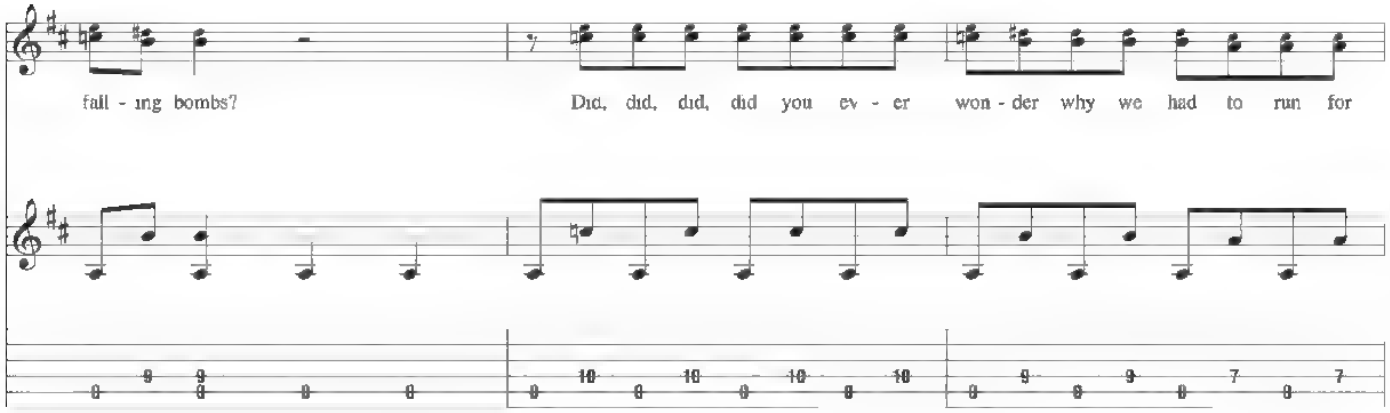

Gtrs. 1 & 2 w/ Riff A (2 times)
D
Bmb6
Oo

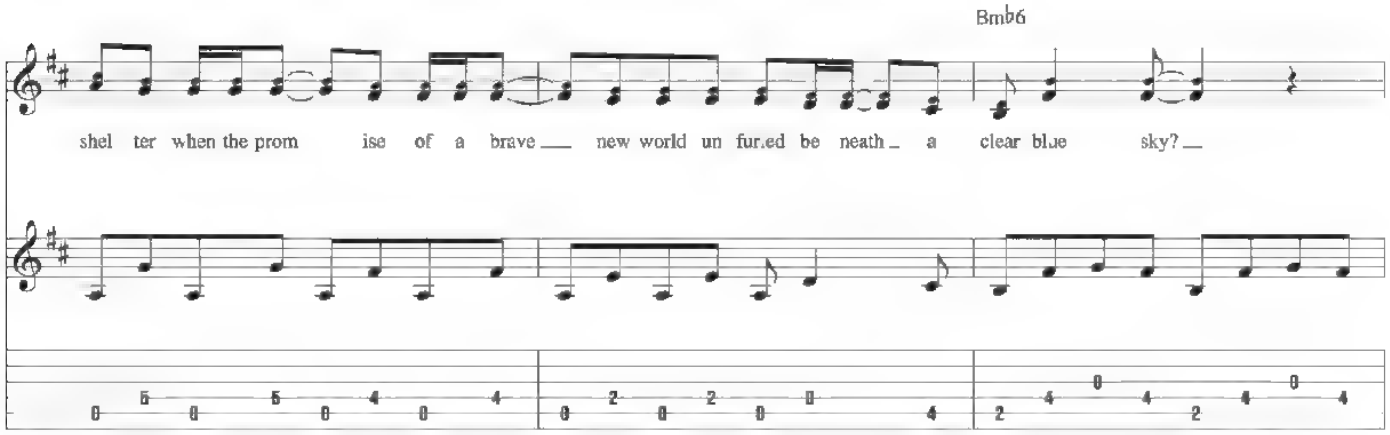

D
Bmb6
Oo

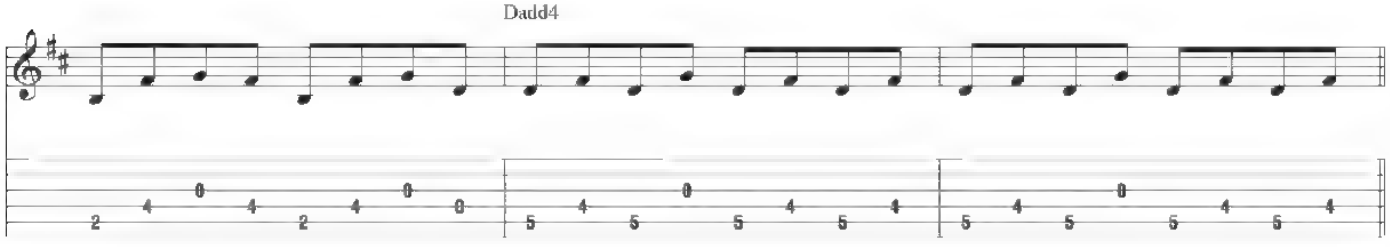
Verse

Am(add9)



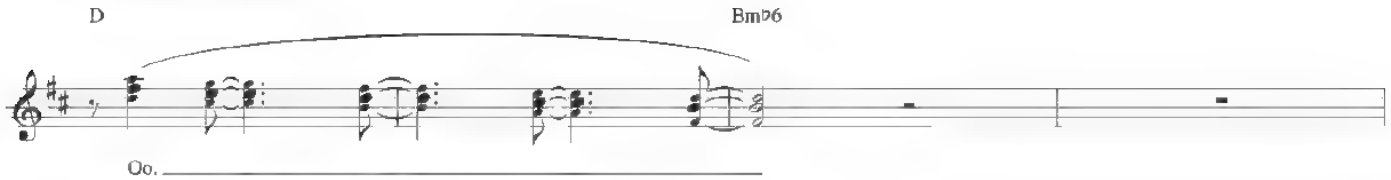


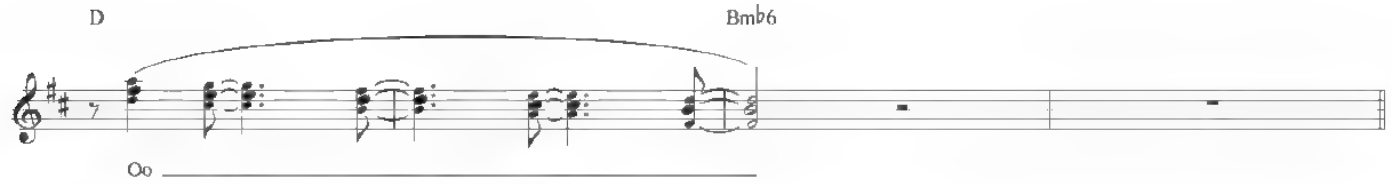




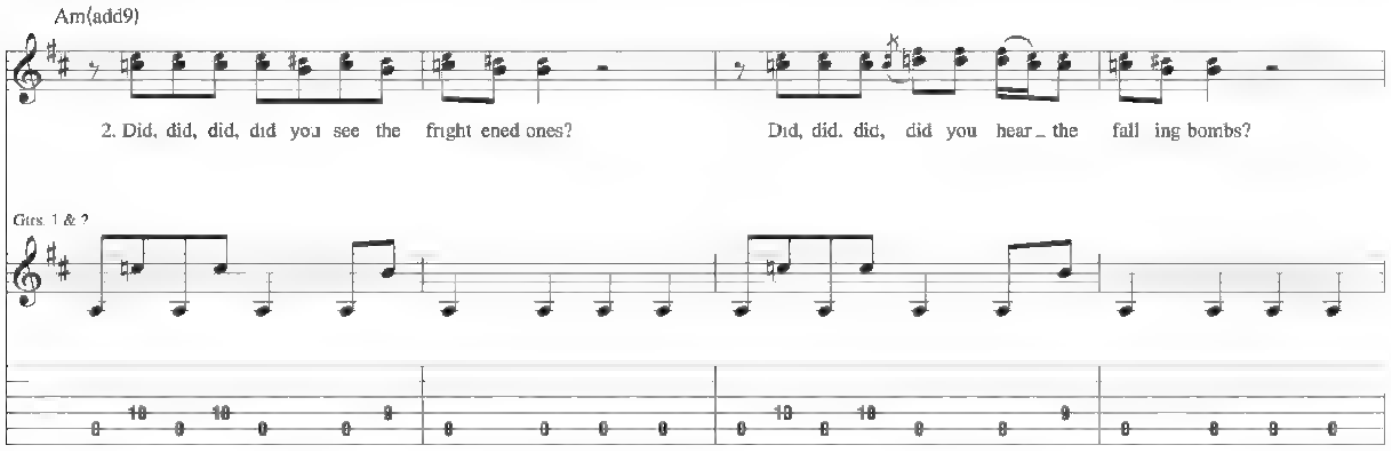
Interlude

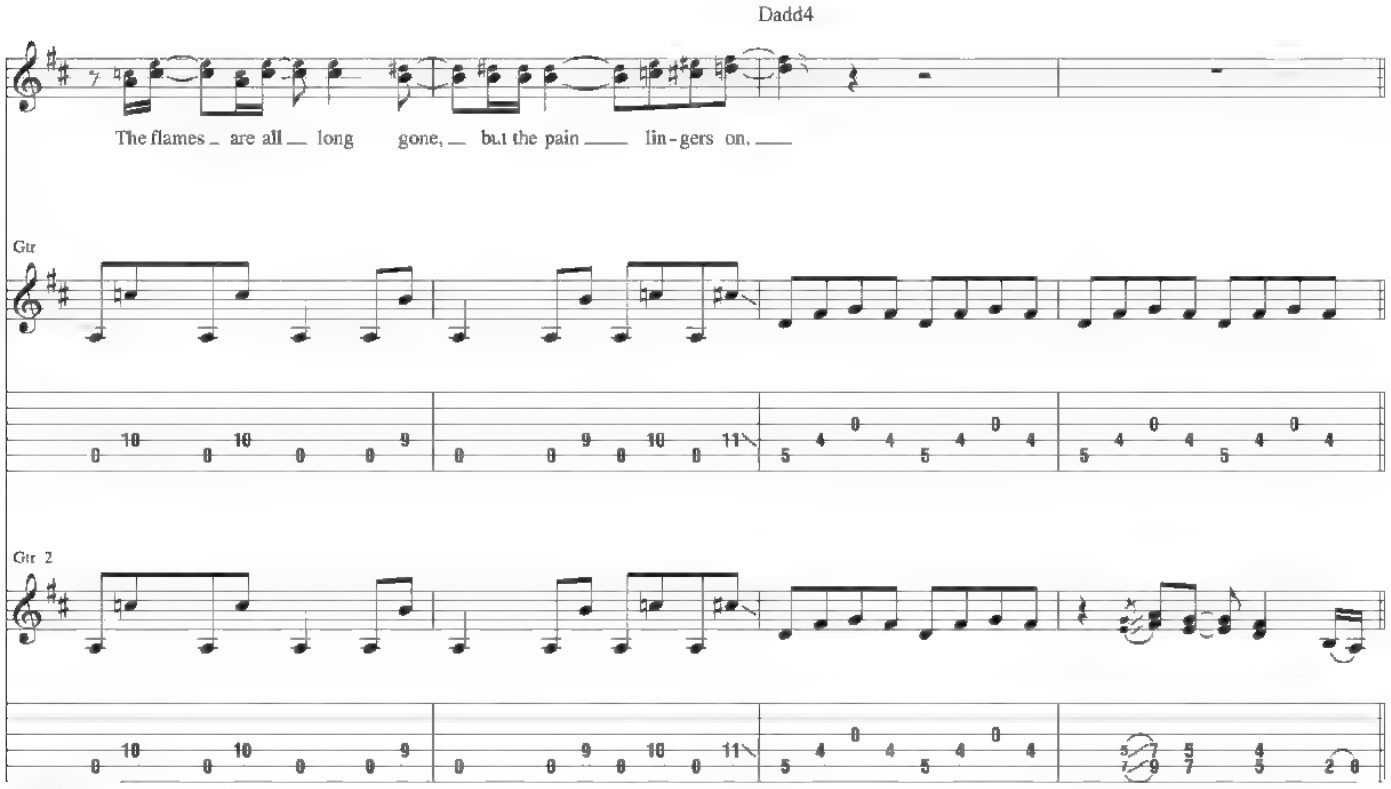
Gtrs 1 & 2 w/ Riff A (2 times)





Verse





Chorus

D A/D Em/D D A/D Em/D D C/D

Good bye, blue sky, good bye, blue sky, good bye,

Gtrs. 1 & 2

D C/D

good - bye.

Gtrs. 1 & 2

*Gtr 3

mf

*Bass arr for gtr

Begin fade ***Fade out***

Outro

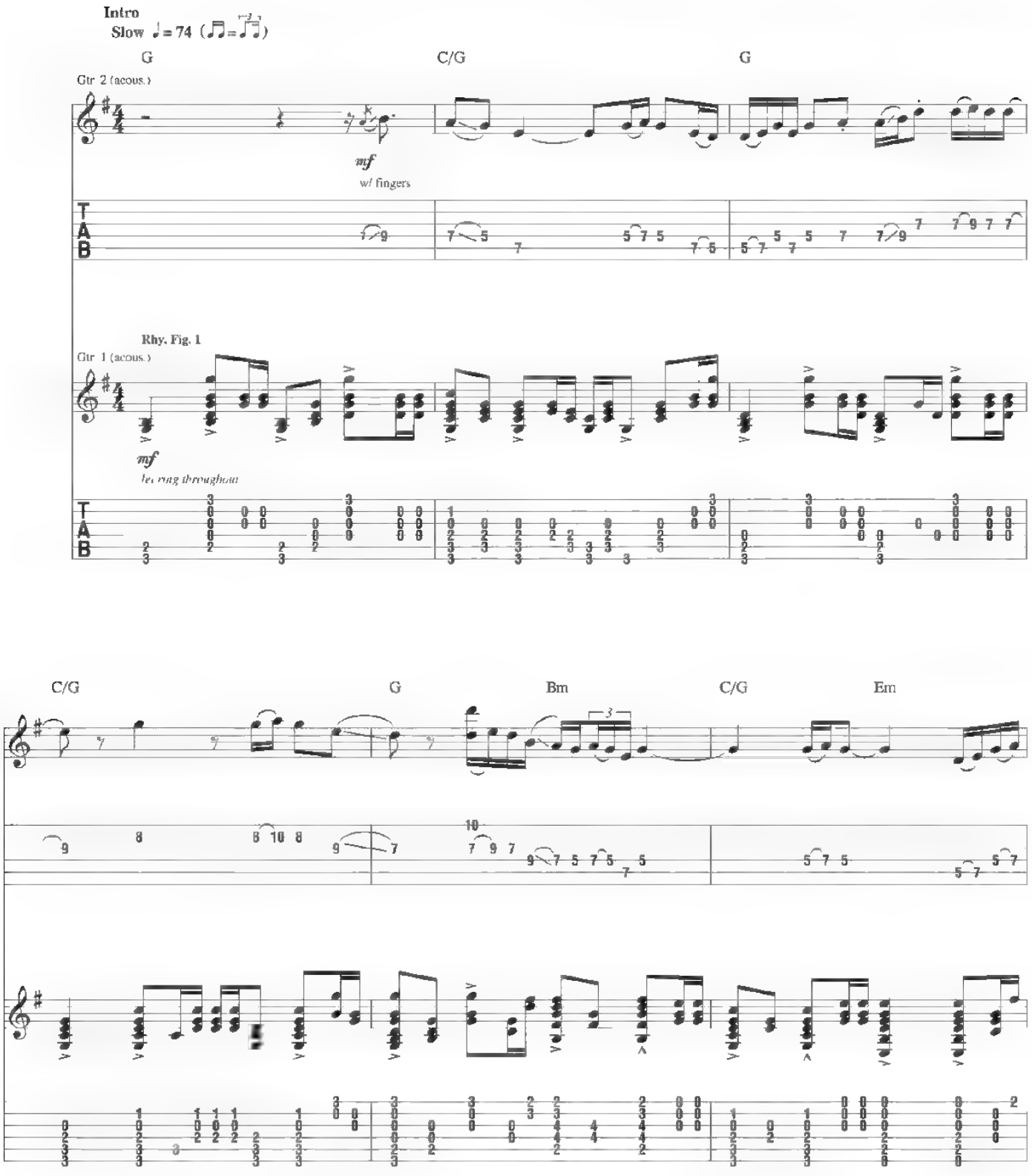
Gtr 3 tacet

Dadd4

from Pink Floyd - The Motion Picture *More*

Green Is The Colour

Words and Music by Roger Waters



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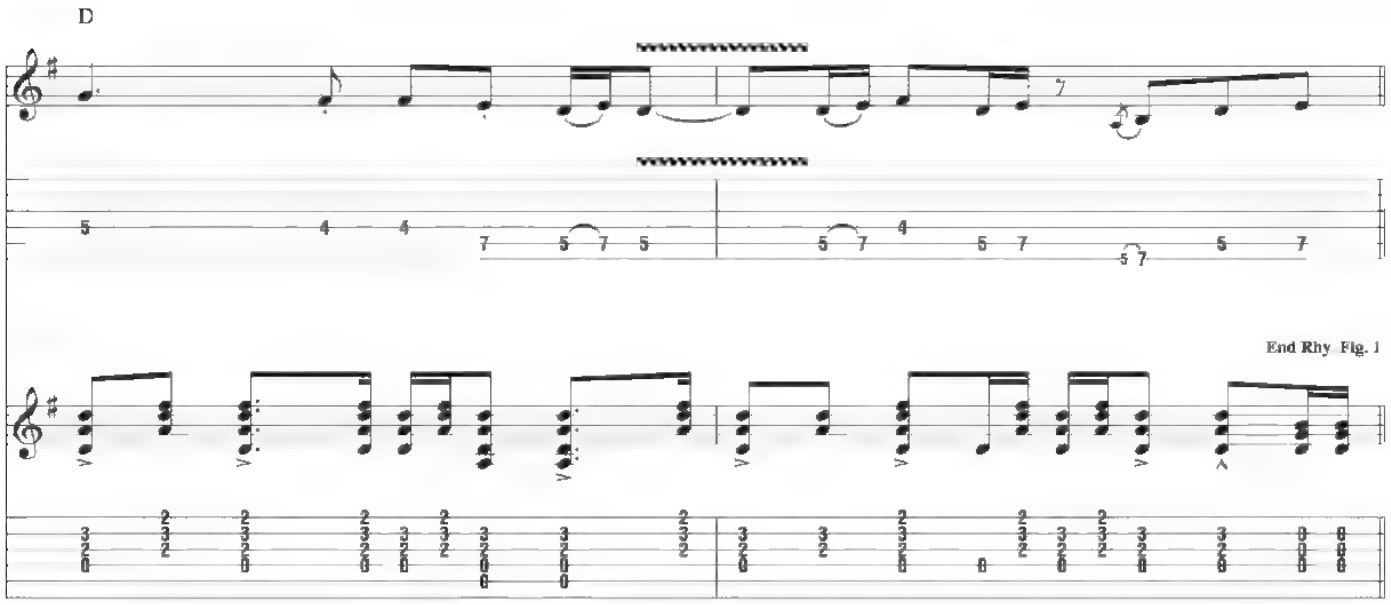
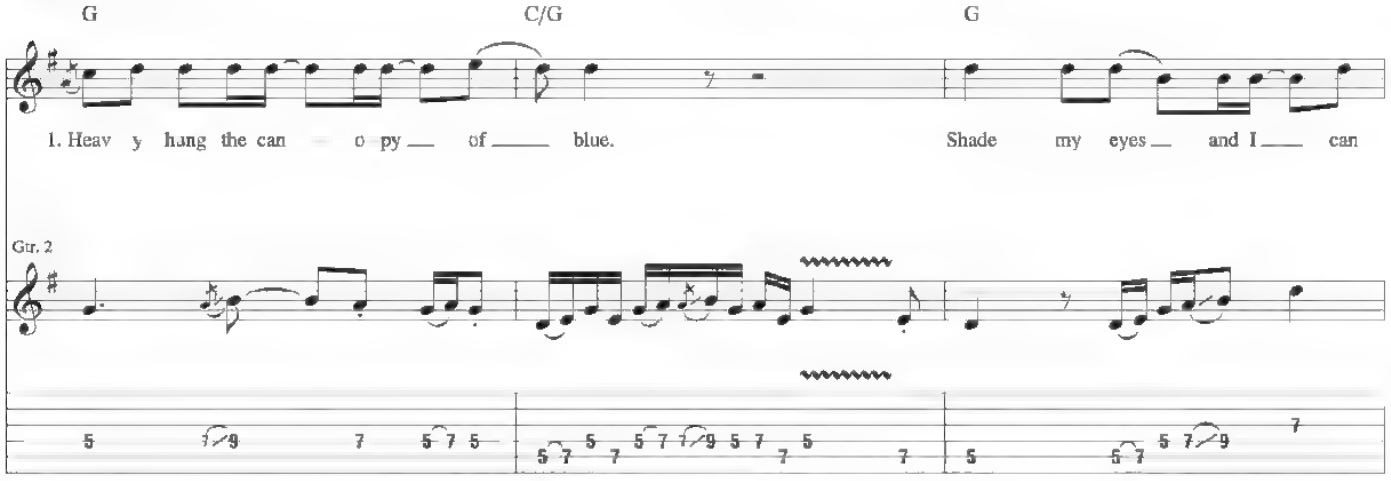
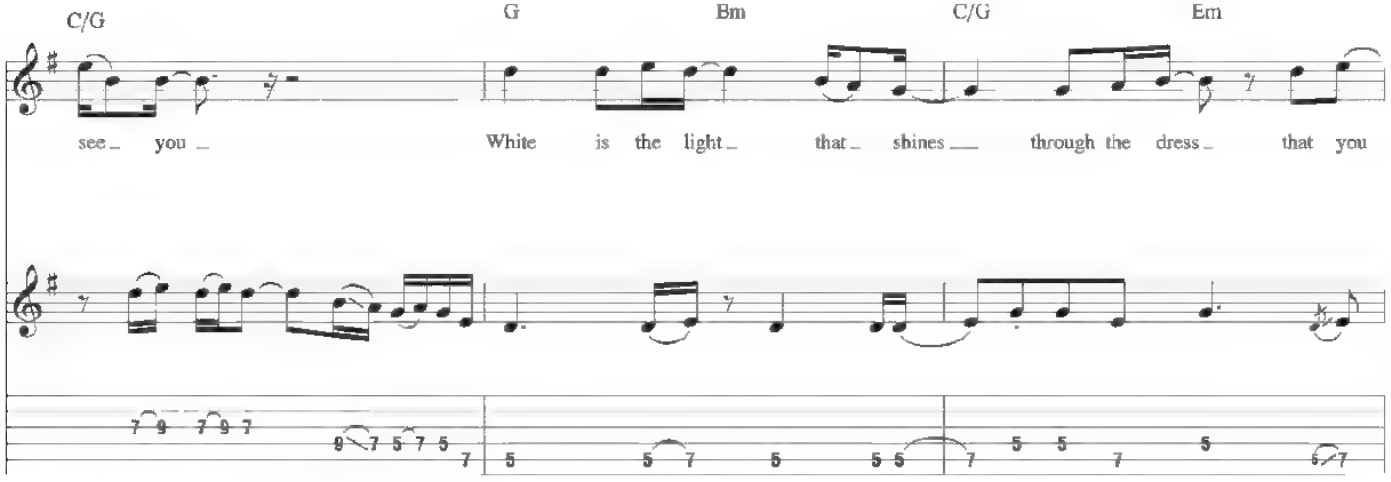


Verse

Gtr. 1 w/ Rhy. Fig. 1





Verse

Gtr 1: w/ Rhy. Fig. 1

D G

___ wore. ___ 2. She lay ___ in the shad - ow of the ___

C/G G C/G

___ wave. Ha zy were the vi sions ___ of her ___ play ing.

G Bm C/G Em D

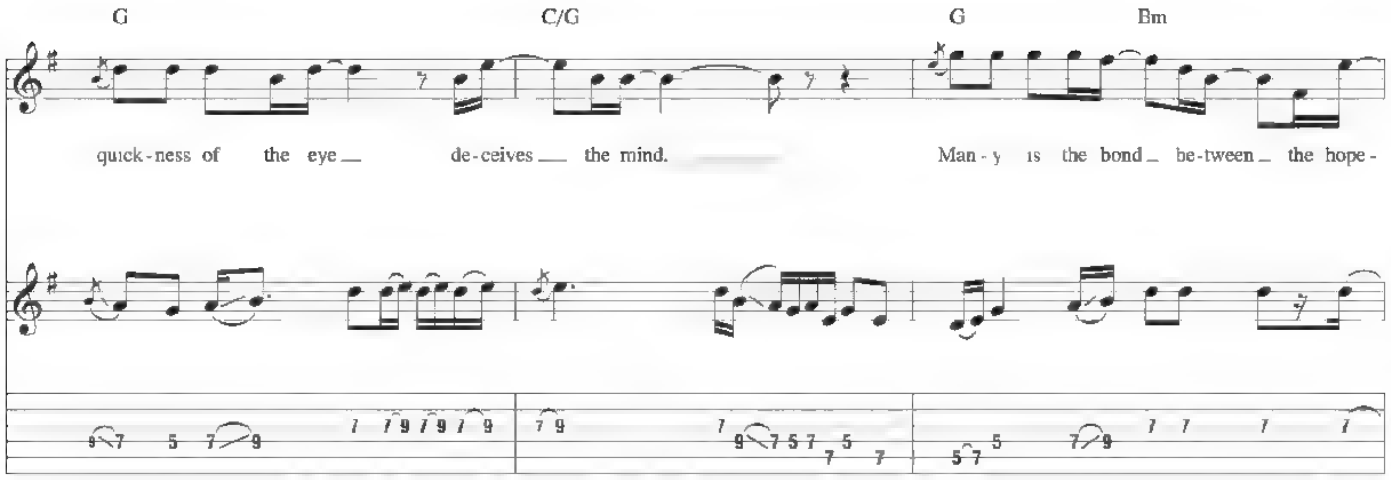
Sun - light on her eyes, ___ but moon - shine beat her ___ blind ___ ev - ry ___ time.

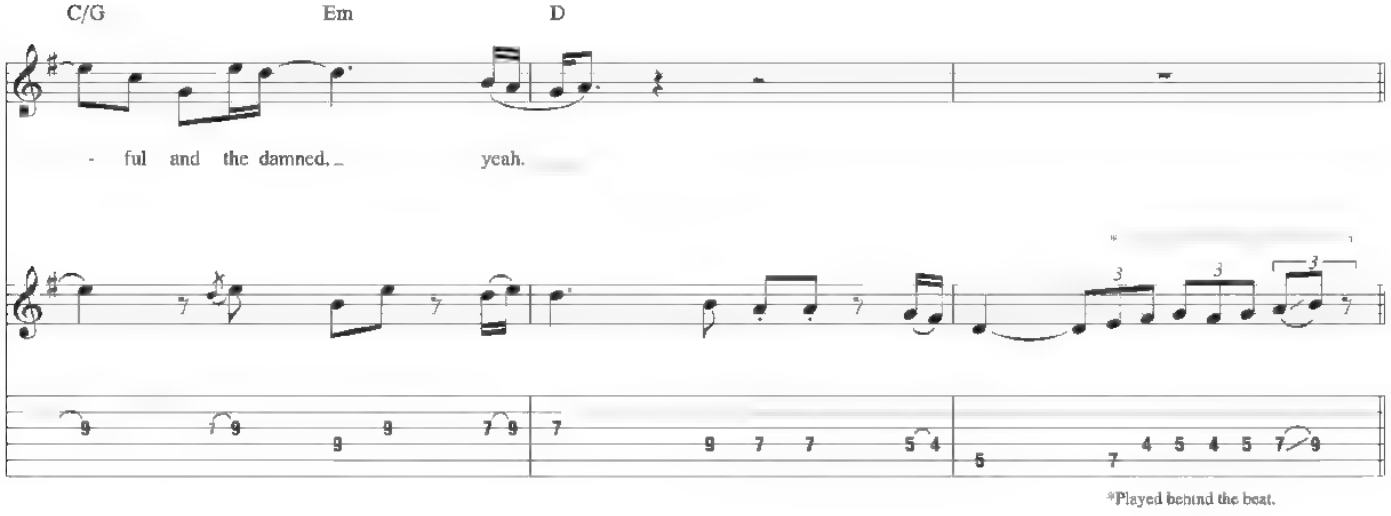
Chorus

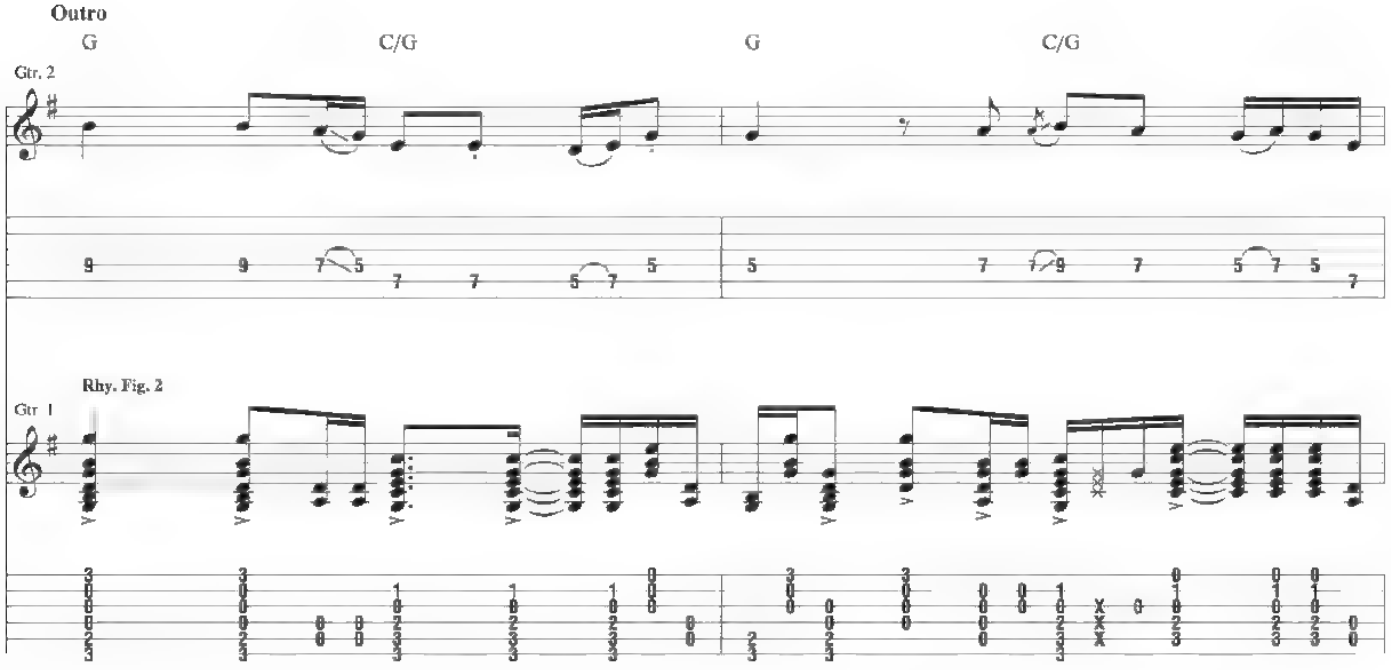
Gtr 1: w/ Rhy. Fig. 1

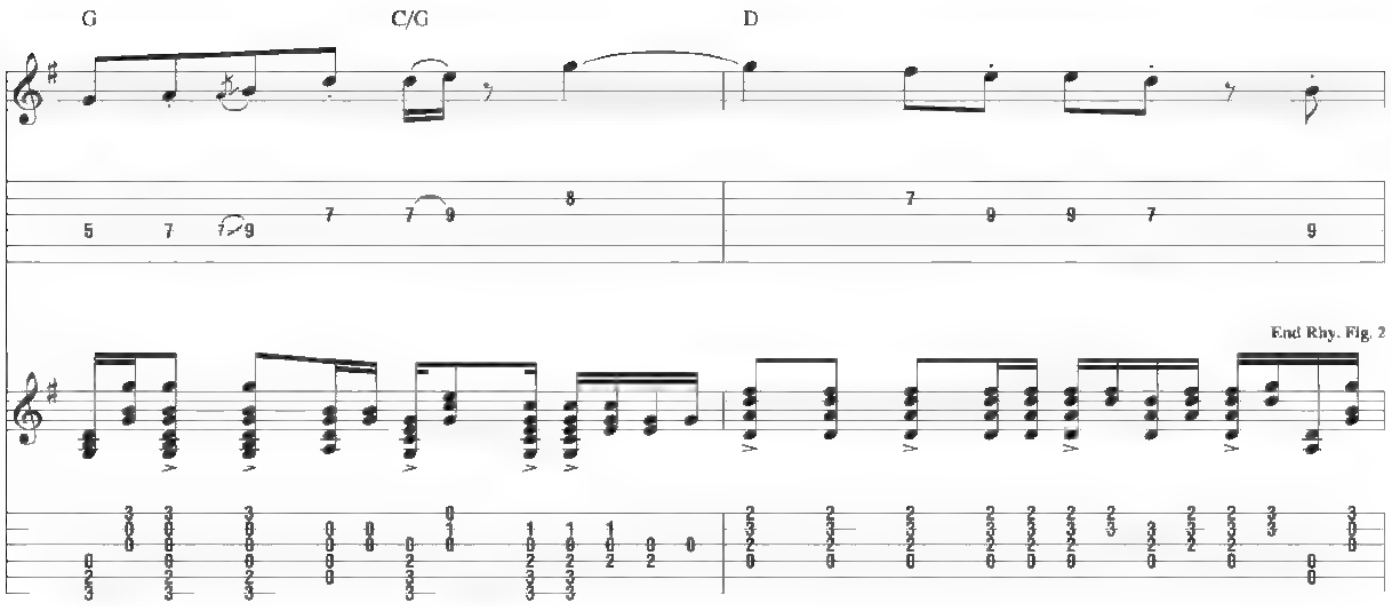
G C/G

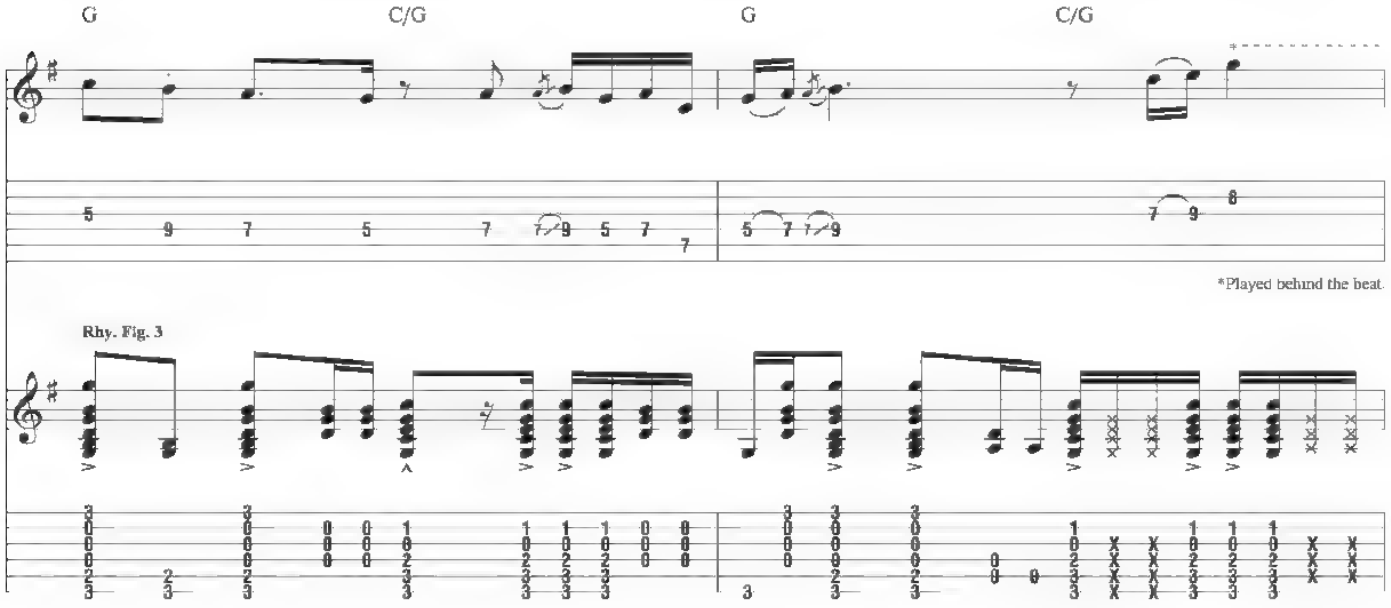
Green ___ is the col - our of her ___ kind,

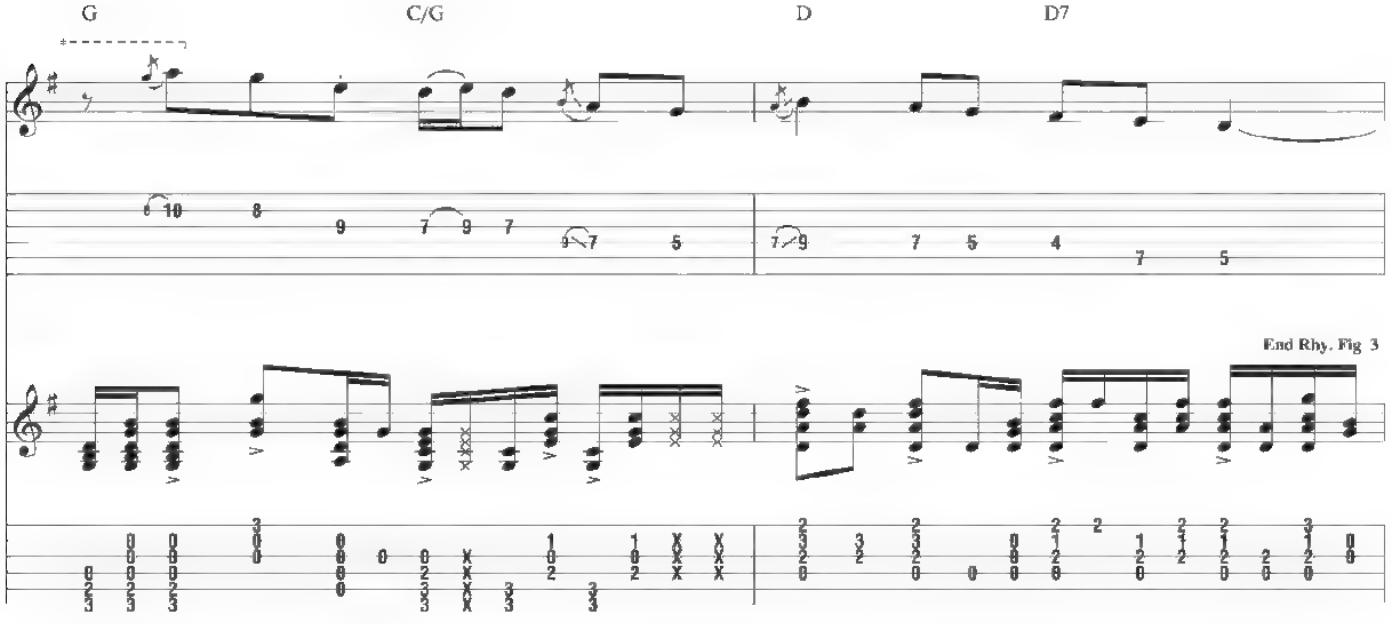

G
C/G
G
Em
quick-ness of the eye de-ceives the mind. Man-y is the bond be-tween the hope-


C/G
Em
D
- ful and the damned, yeah.
*Played behind the beat.


Outro
G
C/G
G
C/G
Gtr. 2
Rhy. Fig. 2
Gtr. 1

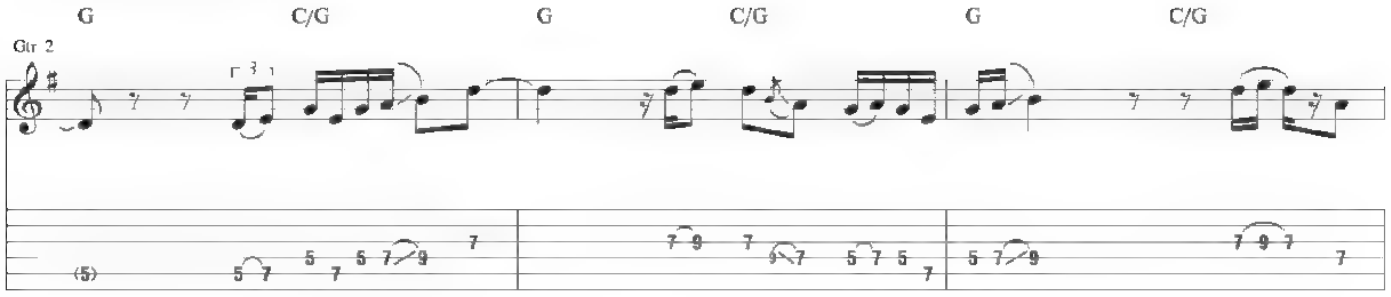

G
C/G
D
End Rhy. Fig. 2


G
C/G
G
C/G
*Played behind the beat.
Rhy. Fig. 3

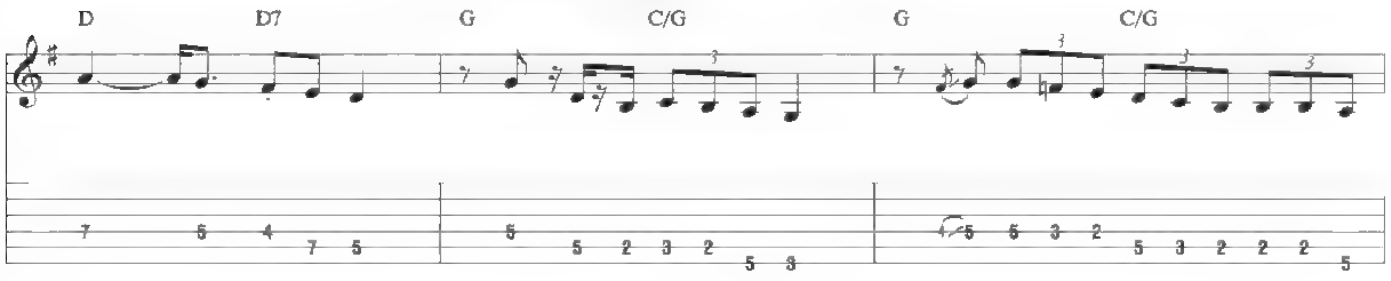

G
C/G
D
D7
End Rhy. Fig. 3

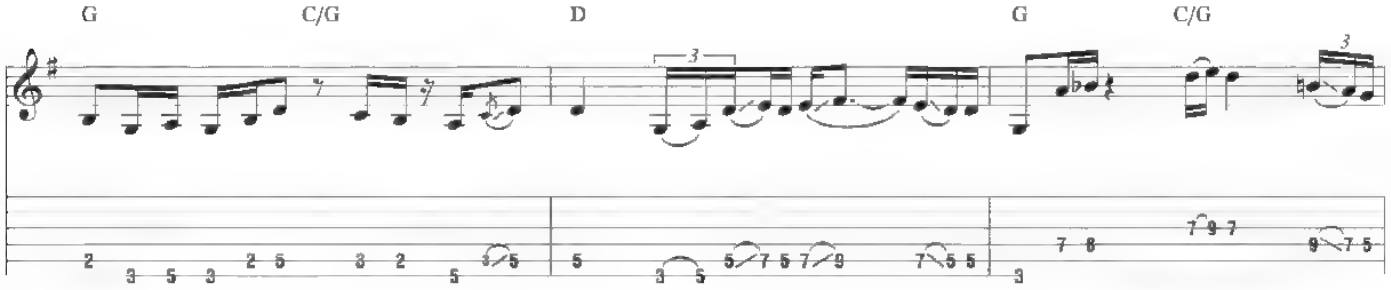
Gtr 1 w/ Rhy. Fig. 3

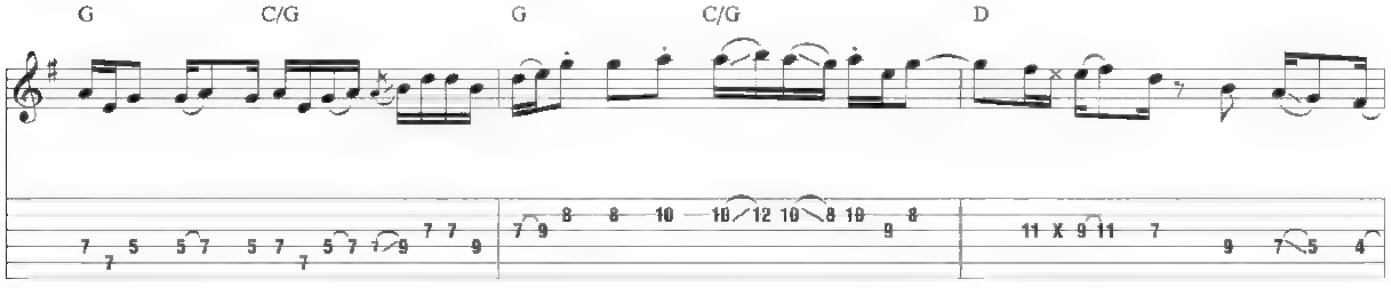
Gtr 2



Gtr 1: w/ Rhy. Fig. 2 (til fade)

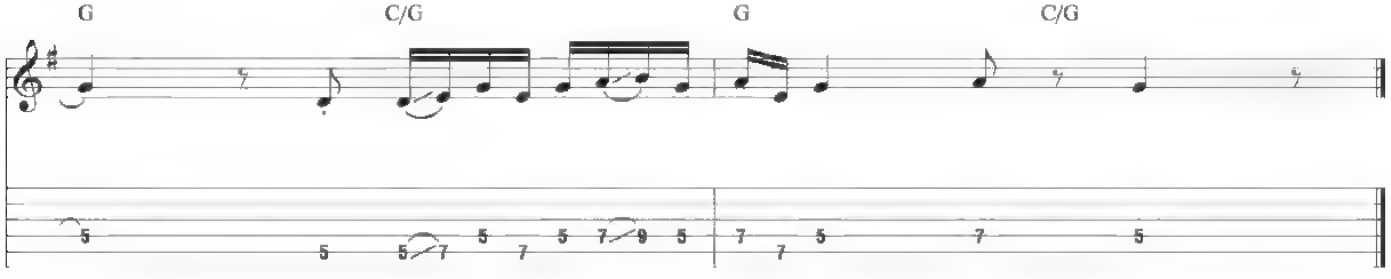






Begin fade

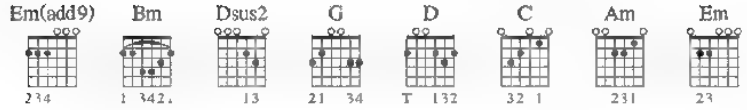
Fade out



from Pink Floyd - *The Wall*

Hey You

Words and Music by Roger Waters



*Gtrs. 1 & 2: Nashville (High string) tuning.
(low to high) E↑ A↑ D↑ G↑ B E

Intro

Slowly ♩ = 56

Em(add9)

1., 2., 3.

Dm(add9)

Riff A

End Riff A

Gtr. 1 (acous.)

mf

let ring *let ring*

*Replace wound A, D & G strings with lighter gauge strings to allow tuning an octave higher than standard.
Replace low E string with high E string to allow tuning two octaves higher than standard.

4

Verse

Dm(add9) Em(add9)

David Gilmour: 1. Hey you out there in the cold, get - ting lone -

let ring *let ring*

Bm

- ly, get - ting old, can you feel me? Hey

let ring *let ring*

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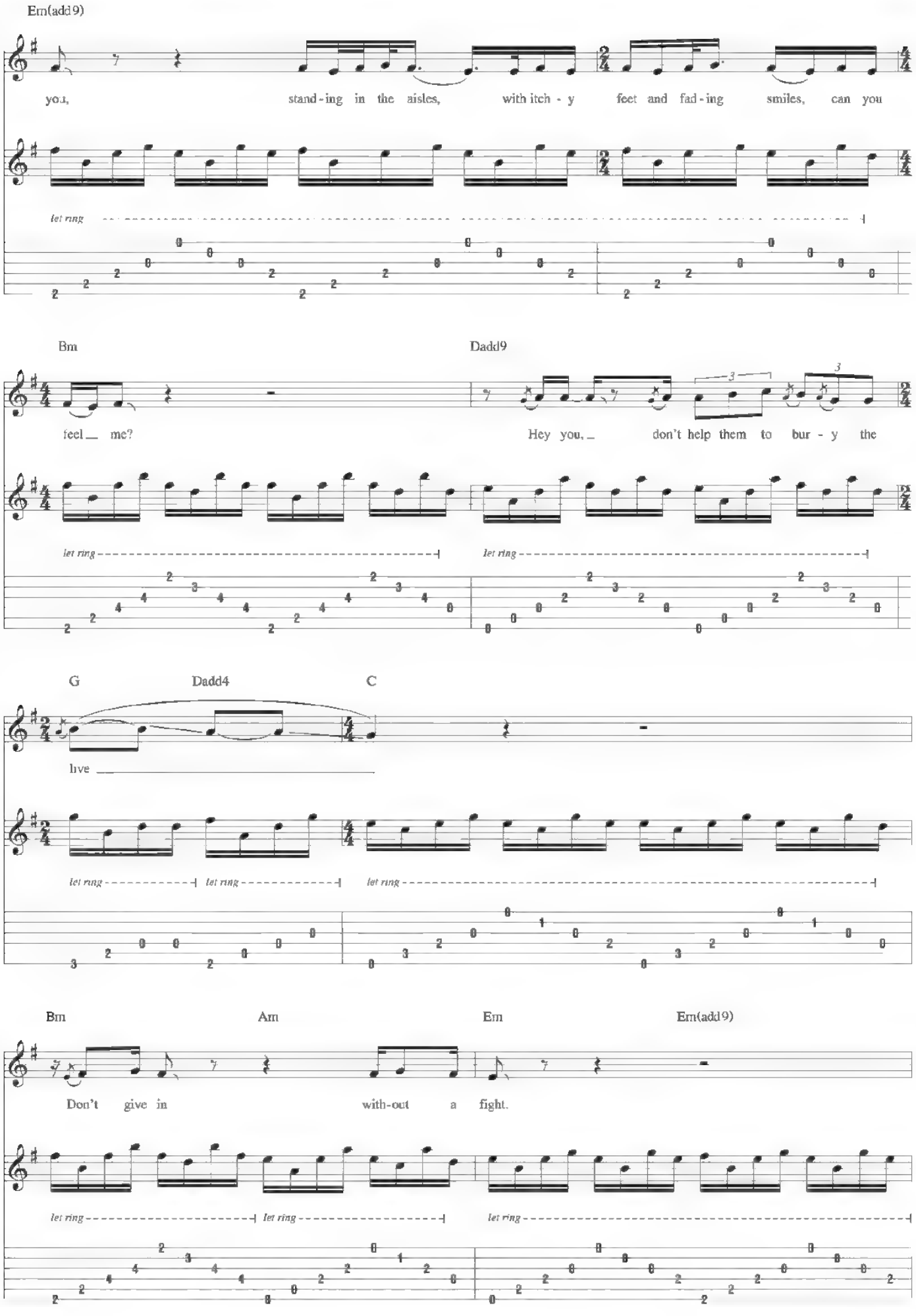

Em(add9)
yo.i, stand - ing in the aisles, with itch - y feet and fad - ing smiles, can you
let ring
Bm
Dadd9
feel me?
Hey you, don't help them to bur - y the
let ring
let ring
G
Dadd4
C
live
let ring
let ring
let ring
Bm
Am
Em
Em(add9)
Don't give in with-out a fight.
let ring
let ring
let ring

𝄋 Verse

2nd time, Gtr. 2, w/ Rhy. Fill 1

**Em(add9)

End Fill 1A

*Gtr. 2 (acous.) **Fill 1A**

mf

2 Hey you, out there on your own, sit ting na
you out there on the road, al - ways

Gtr. 1 **Fill 1** **End Fill 1**

let ring *let ring*

*Two gtrs. arr. for one.

**See top of first page of song for chord diagrams pertaining to rhythm slashes

Bm Em(add9)

- ked by the phone, would you touch me? Hey
do - ing what you're told, can you help me? Hey

let ring *let ring*

Rhy. Fill 1

Gtr. 2

2nd time. Gtr. 2: w/ Rhy. Fill 1

Bm

you, with your ear a - gainst the wall, wait - ing for some - one to call out, would you
you, out there be - yond the wall, break - ing bot - tles in the hall, can you

let ring

Dsus2

touch me? Hey you, would you help me to car ry the

Riff B

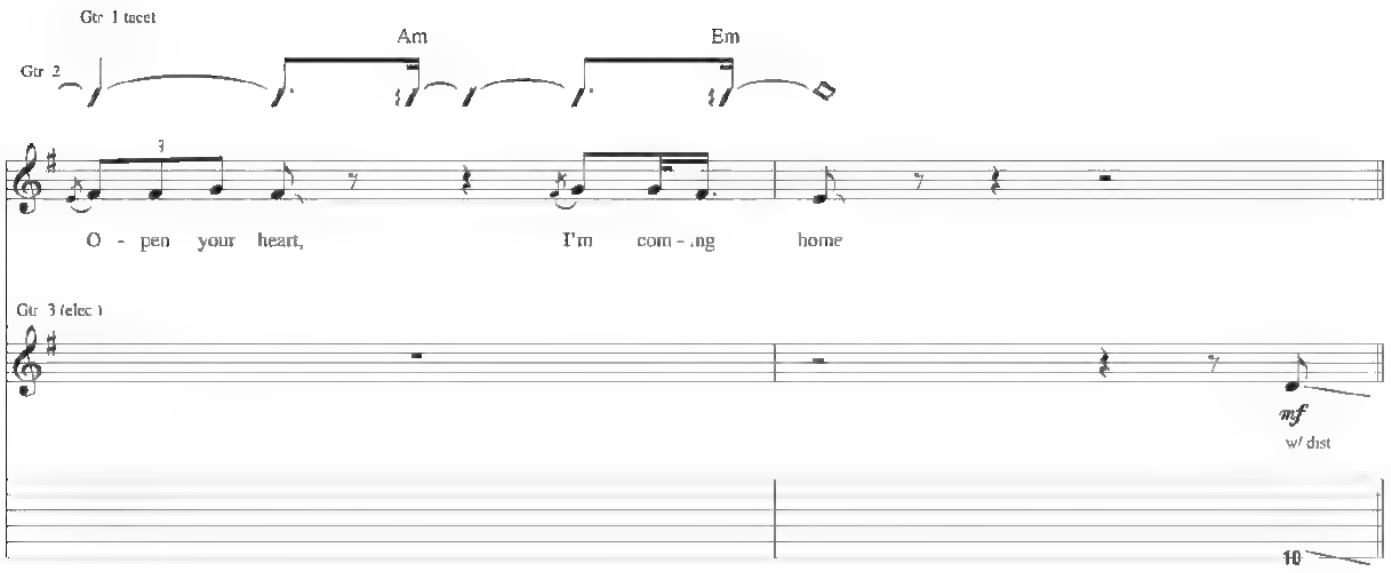
let ring let ring

G D C Bm

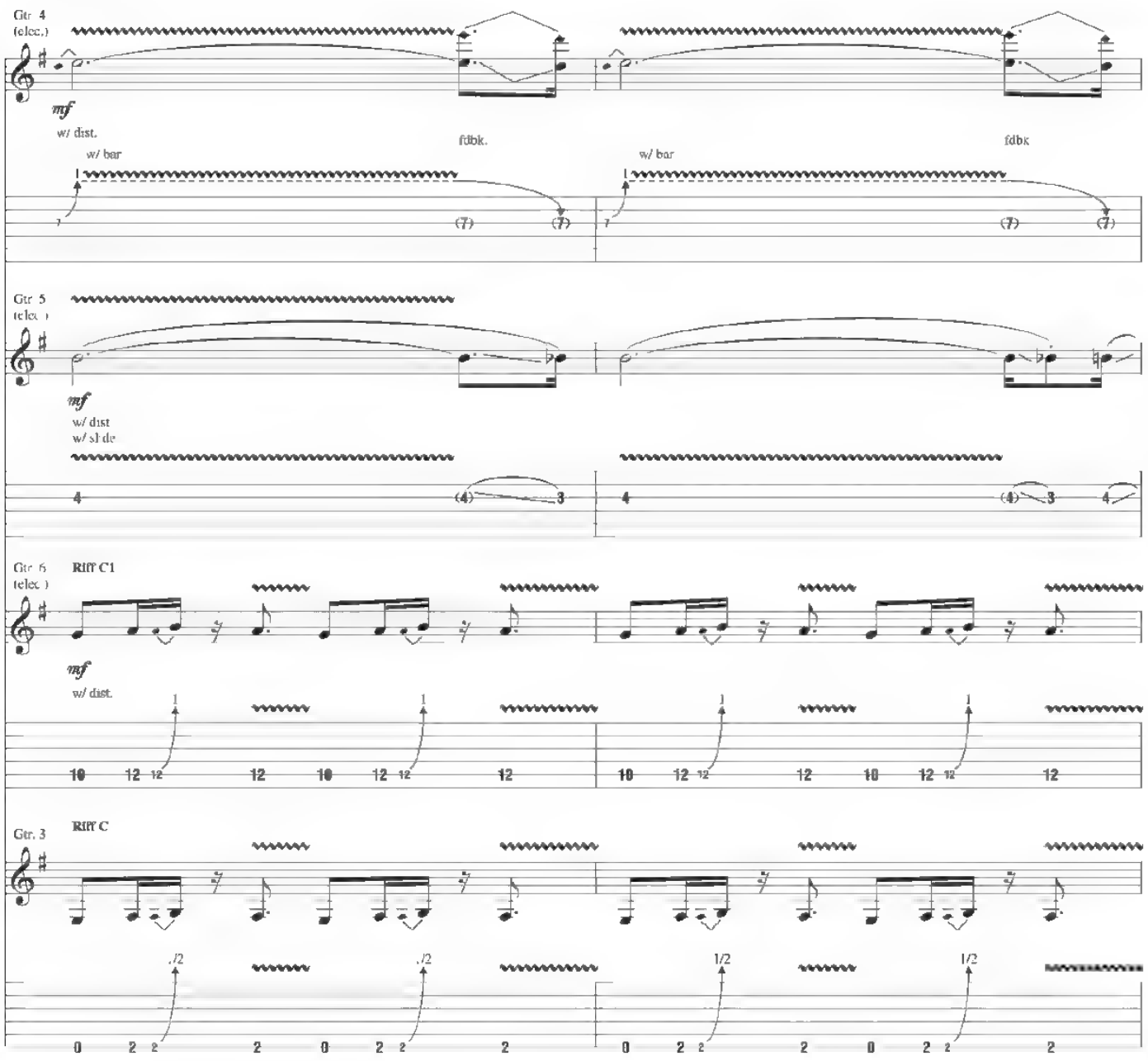
stone.

End Riff B

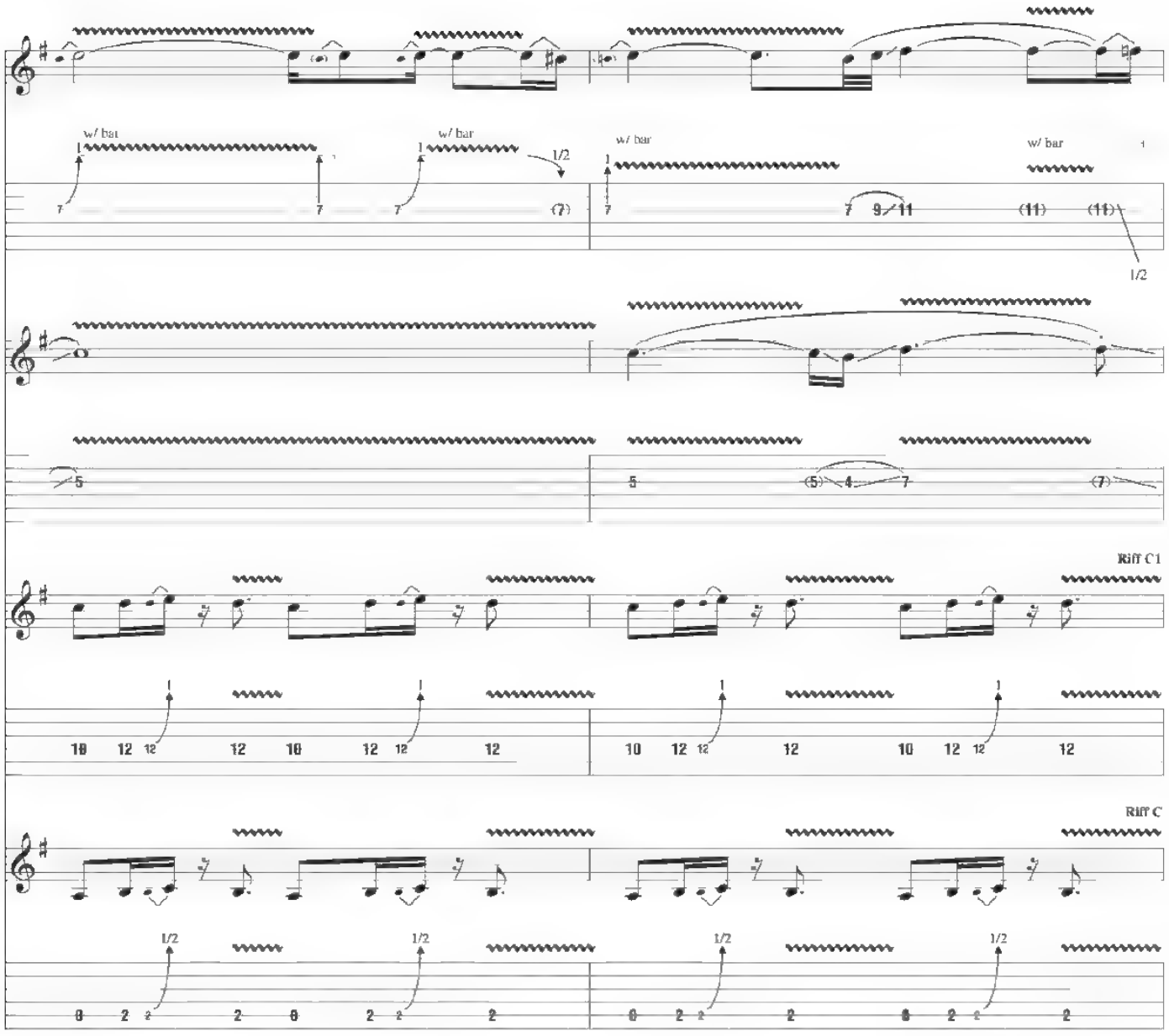
let ring let ring let ring


Gtr 1 tacet
Am
Em
Gtr 2
O - pen your heart, I'm com - .ng home
Gtr 3 (elec.)
mf
w/ dist
10

Guitar Solo

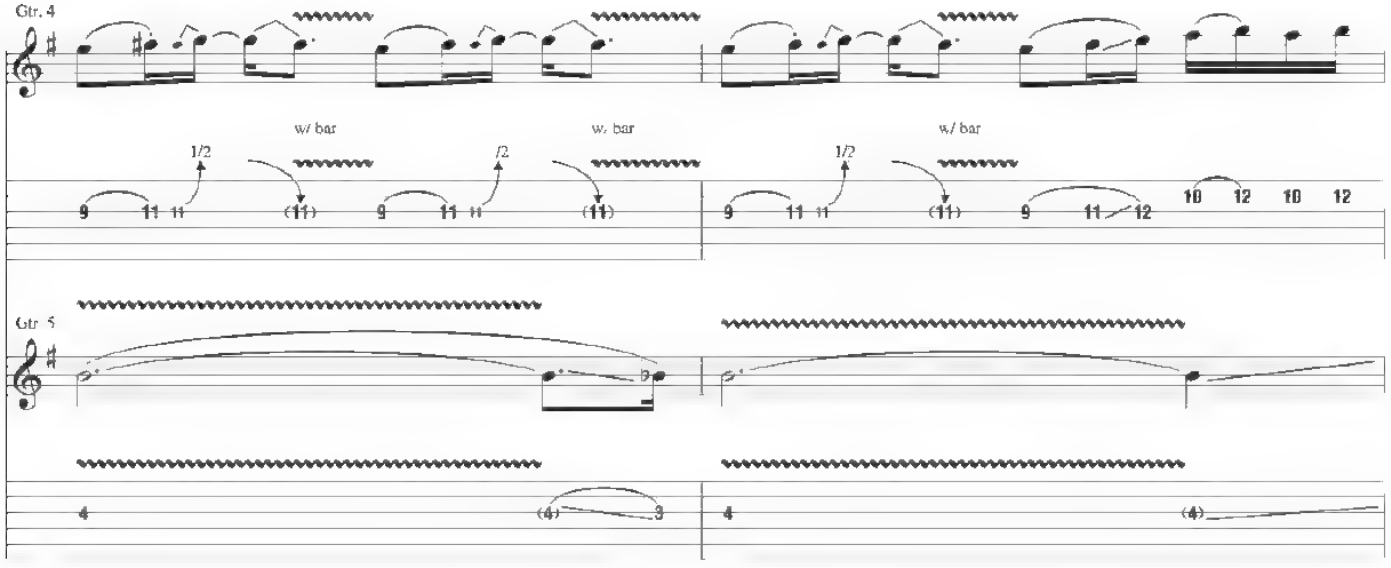

Gtr 2 tacet
N.C.(Em)
Gtr 4 (elec.)
mf
w/ dist.
w/ bar
fdbk.
w/ bar
fdbk
Gtr 5 (elec.)
mf
w/ dist
w/ slide
Gtr 6 (elec.)
Riff C1
mf
w/ dist.
Gtr. 3
Riff C

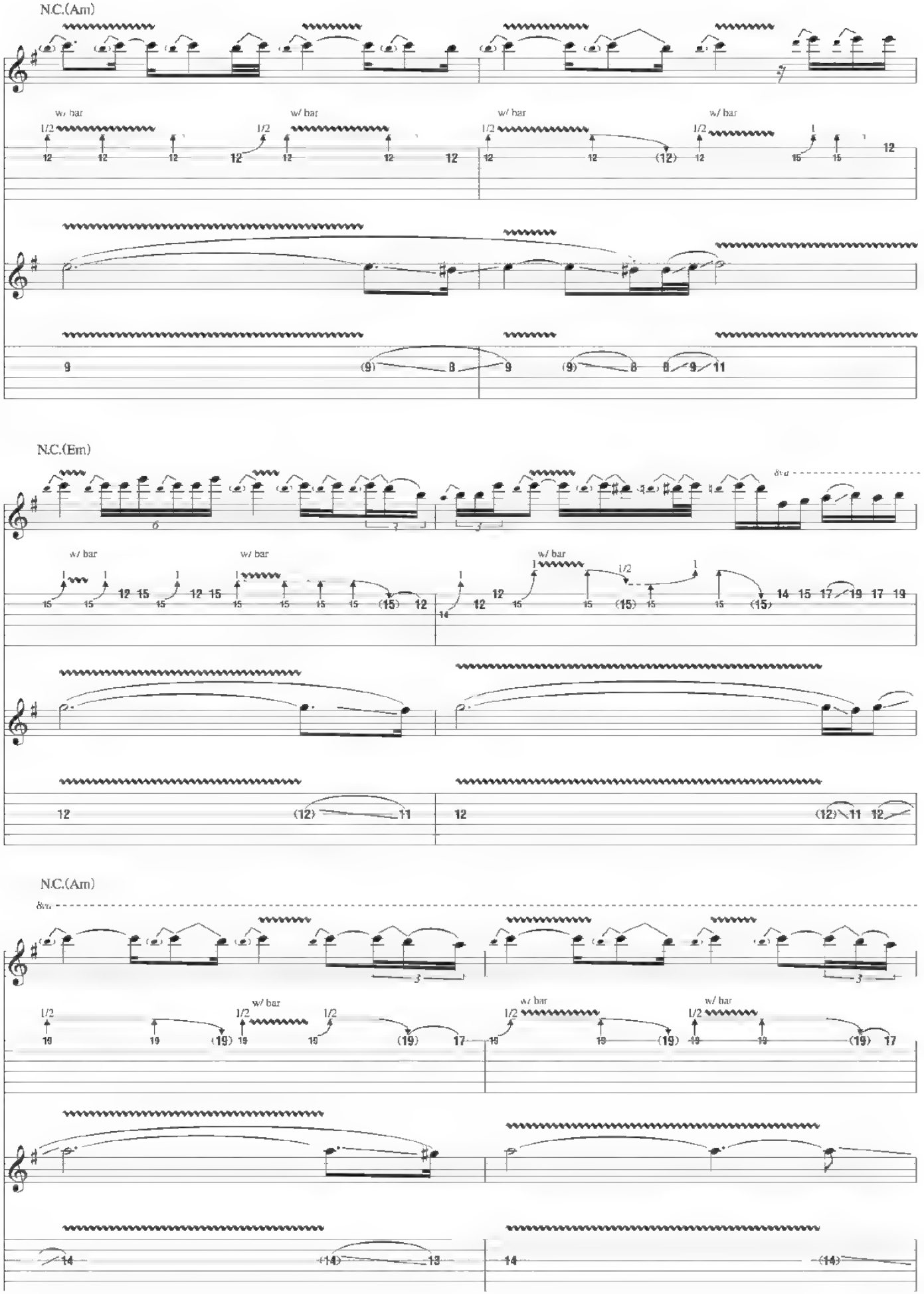
N.C.(Am)

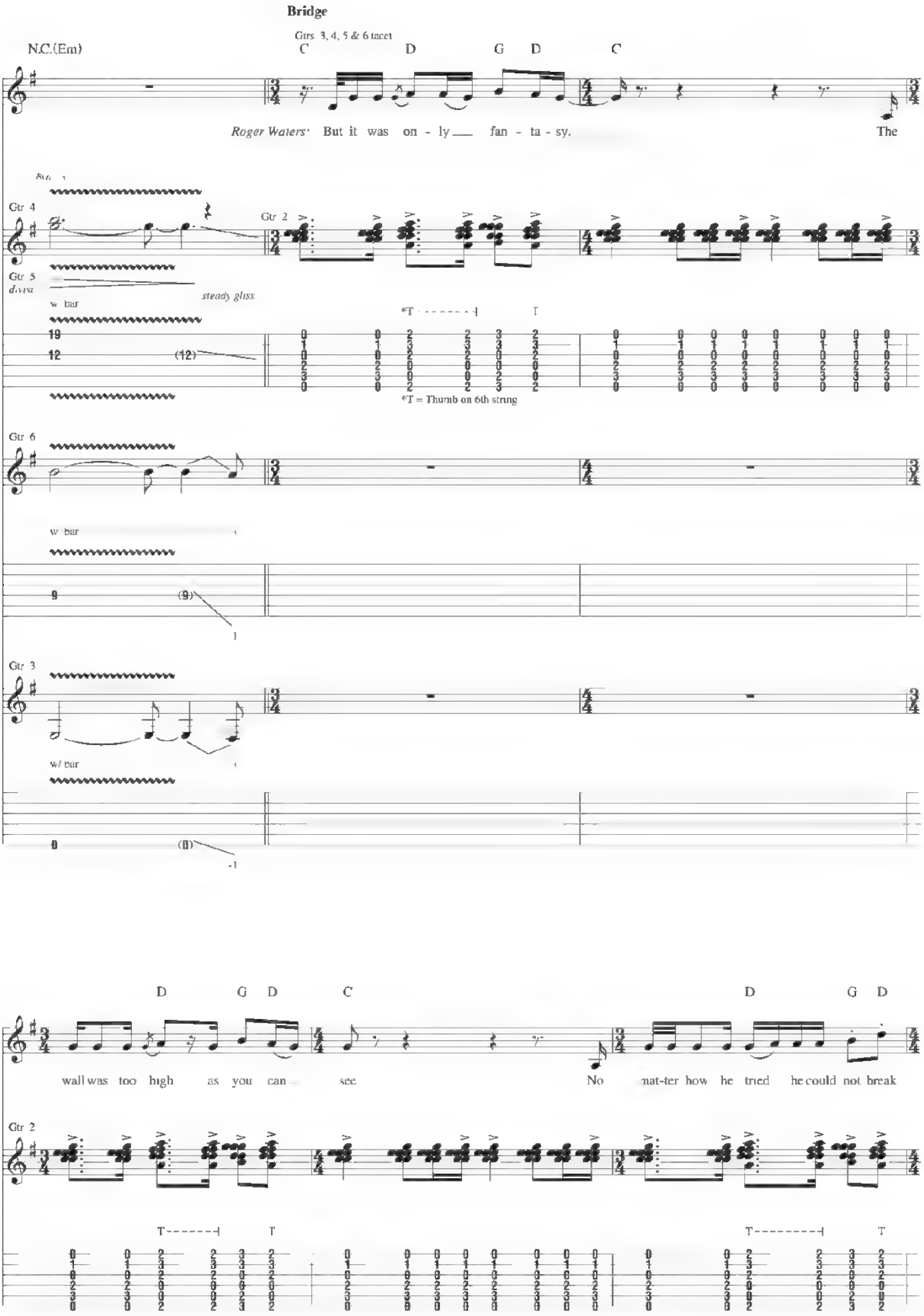


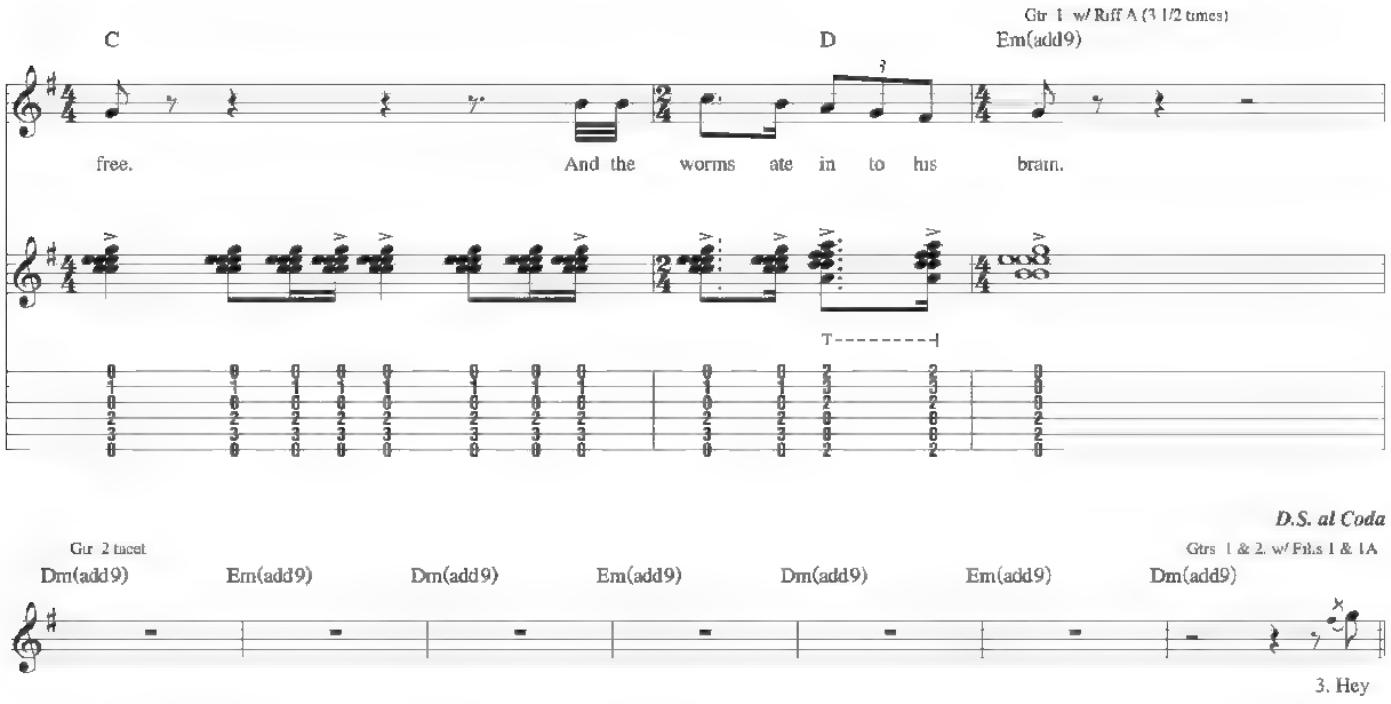
Gtrs. 3 & 6 w/ Riffs C & C1 (2 times)

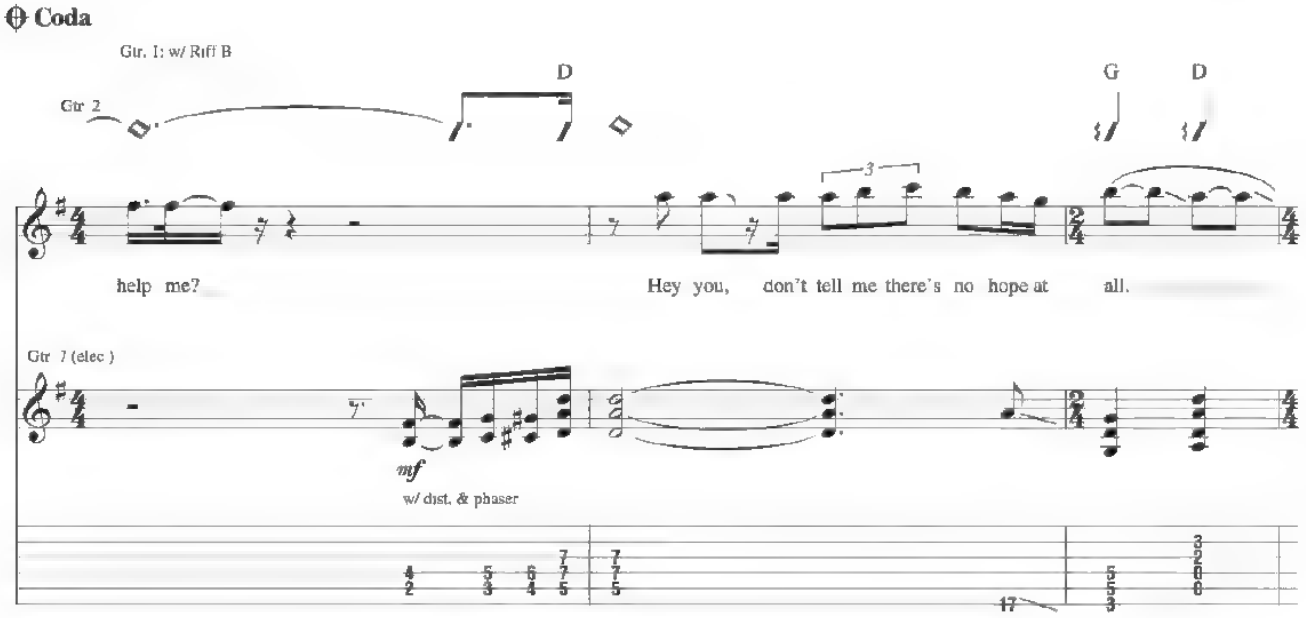
N.C.(Em)

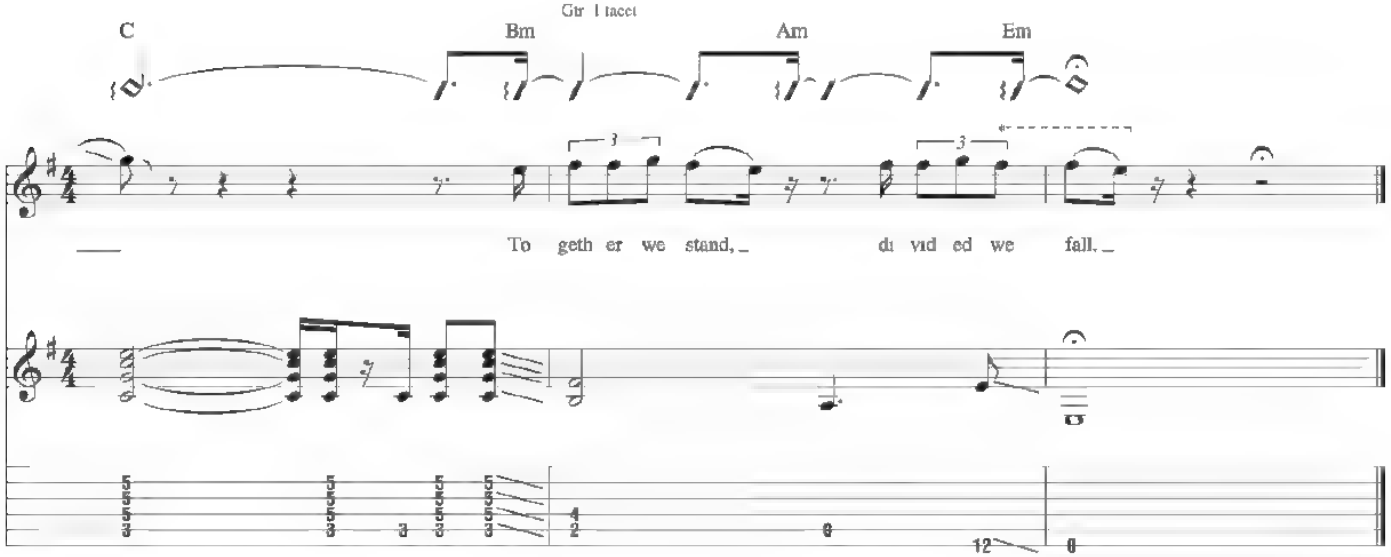



N.C.(Am)
w/ bar
w/ bar
w/ bar
w/ bar
N.C.(Em)
8va
w/ bar
w/ bar
w/ bar
N.C.(Am)
8va
w/ bar
w/ bar


Bridge
Gtrs 3, 4, 5 & 6 tacet
N.C.(Em)
C D G D C
Roger Waters: But it was on - ly fan - ta - sy. The
Gtr 4
Gtr 2
Gtr 5
divisi
steady gliss.
w bar
*T = Thumb on 6th string
Gtr 6
w bar
Gtr 3
w/ bar
D G D C D G D
wall was too high as you can see No mat-ter how he tried he could not break
Gtr 2





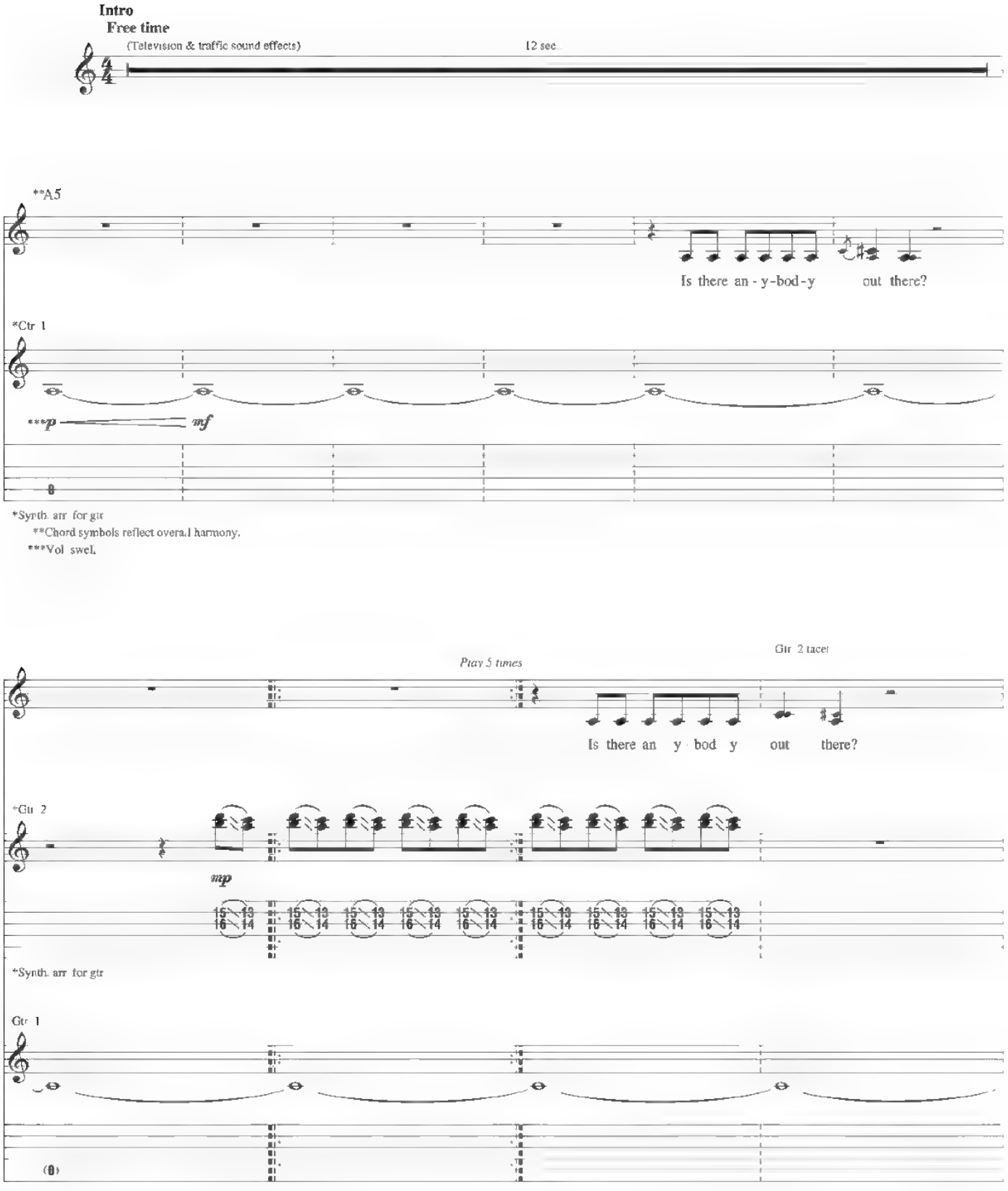


*w/ echo set for quarter-note regeneration w/ 7 repeats.

from Pink Floyd - *The Wall*

Is There Anybody Out There?

Words and Music by Roger Waters



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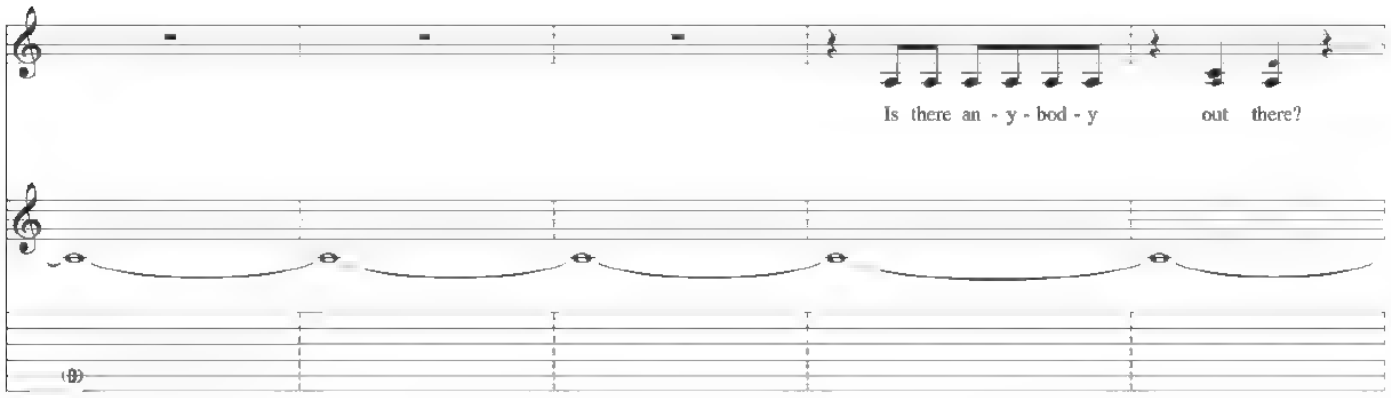
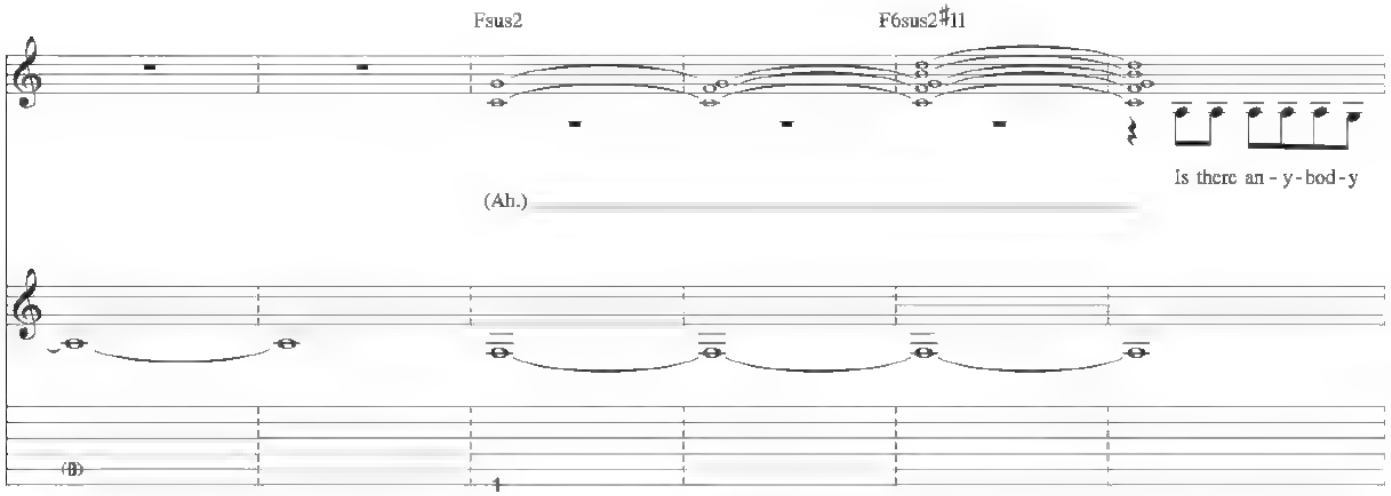
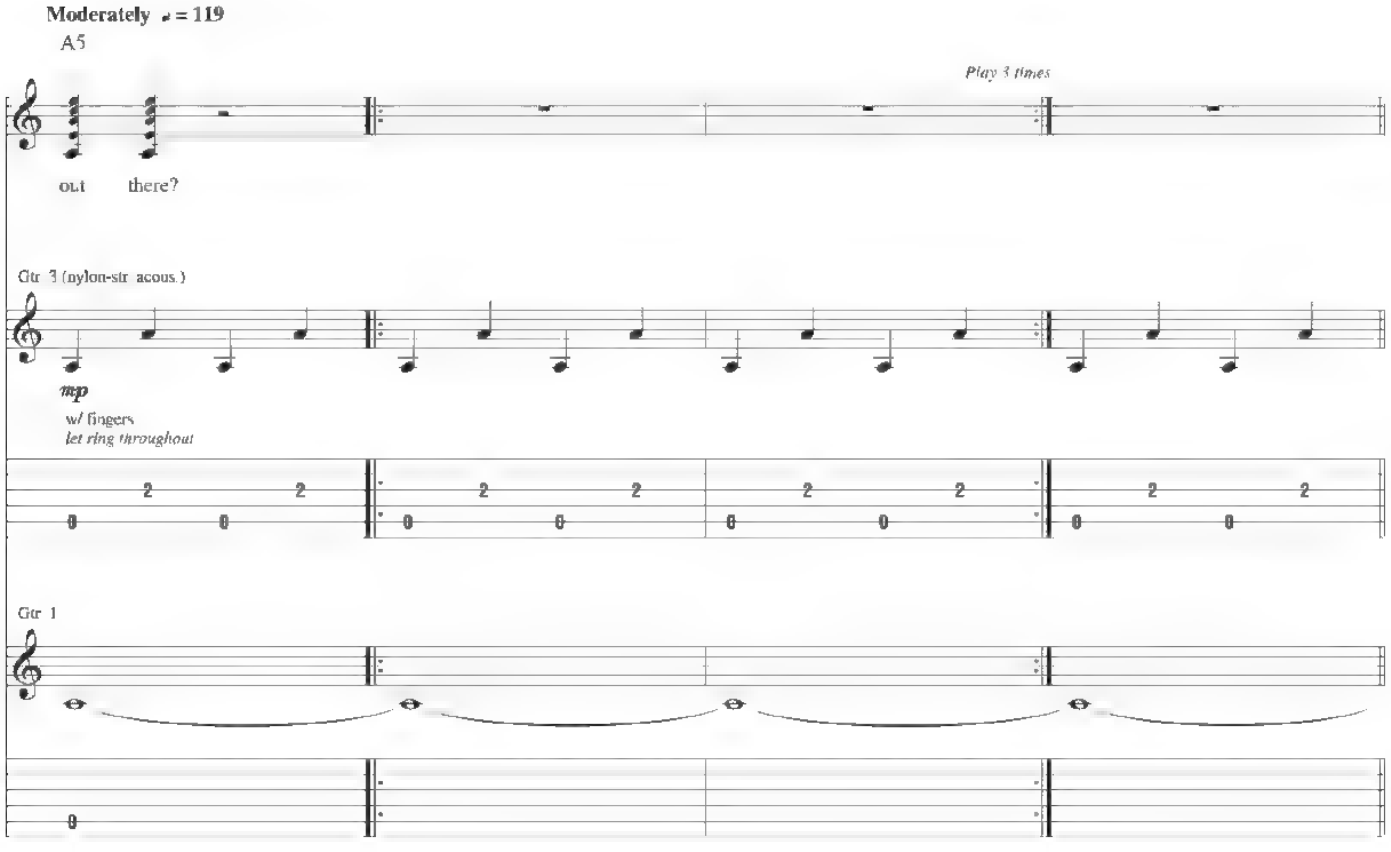

Is there an - y - bod - y
out there?

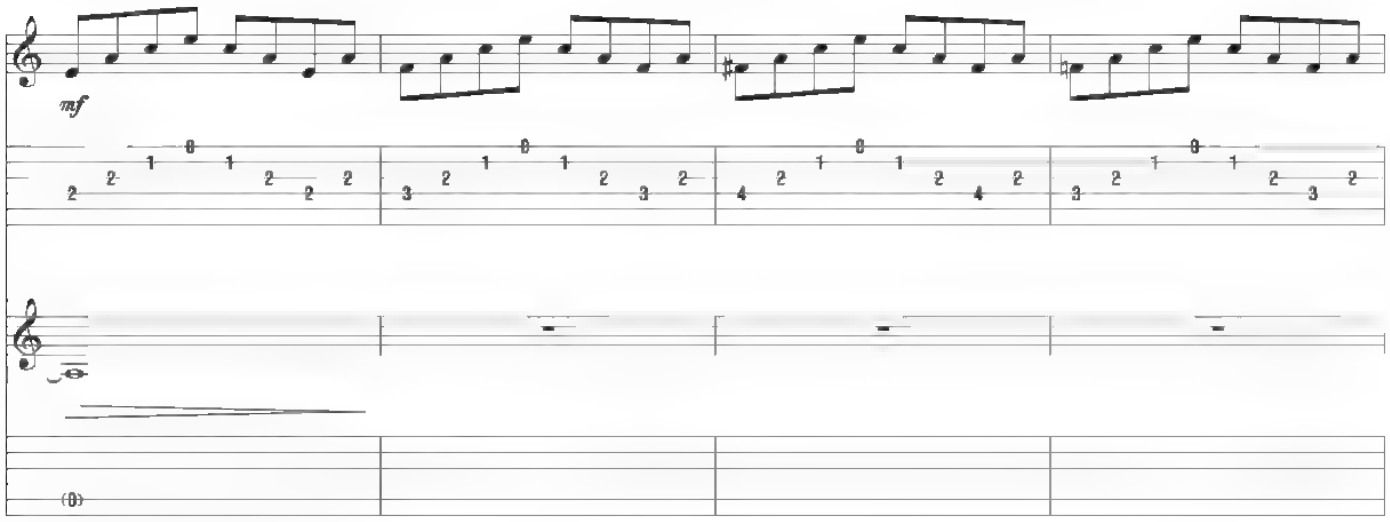

Fsus2
F6sus2♯11
Is there an - y - bod - y
(Ah.)


Moderately ♩ = 119
A5
Play 3 times
out there?
Gtr 3 (nylon-str. acous.)
mp
w/ fingers
let ring throughout
Gtr 1

Outro

Gtr 1 tacet

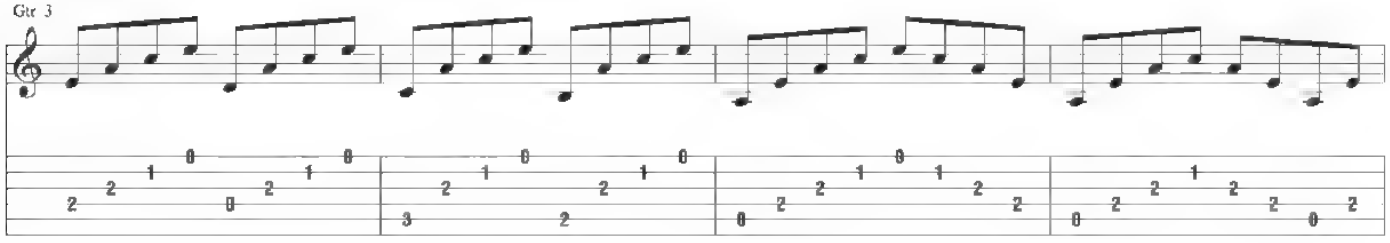
*Am/E Fmaj7 F♯m7♭5 Fmaj7



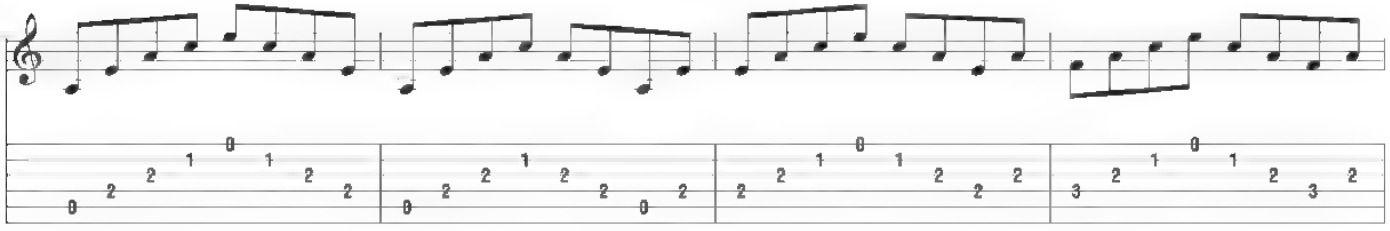
*Chord symbols reflect implied harmony

Am/E Am/D Am/C Am/B Am

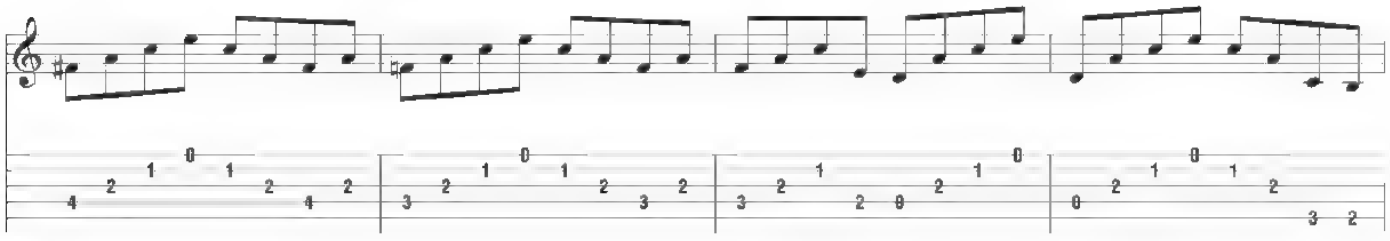
Gtr 3

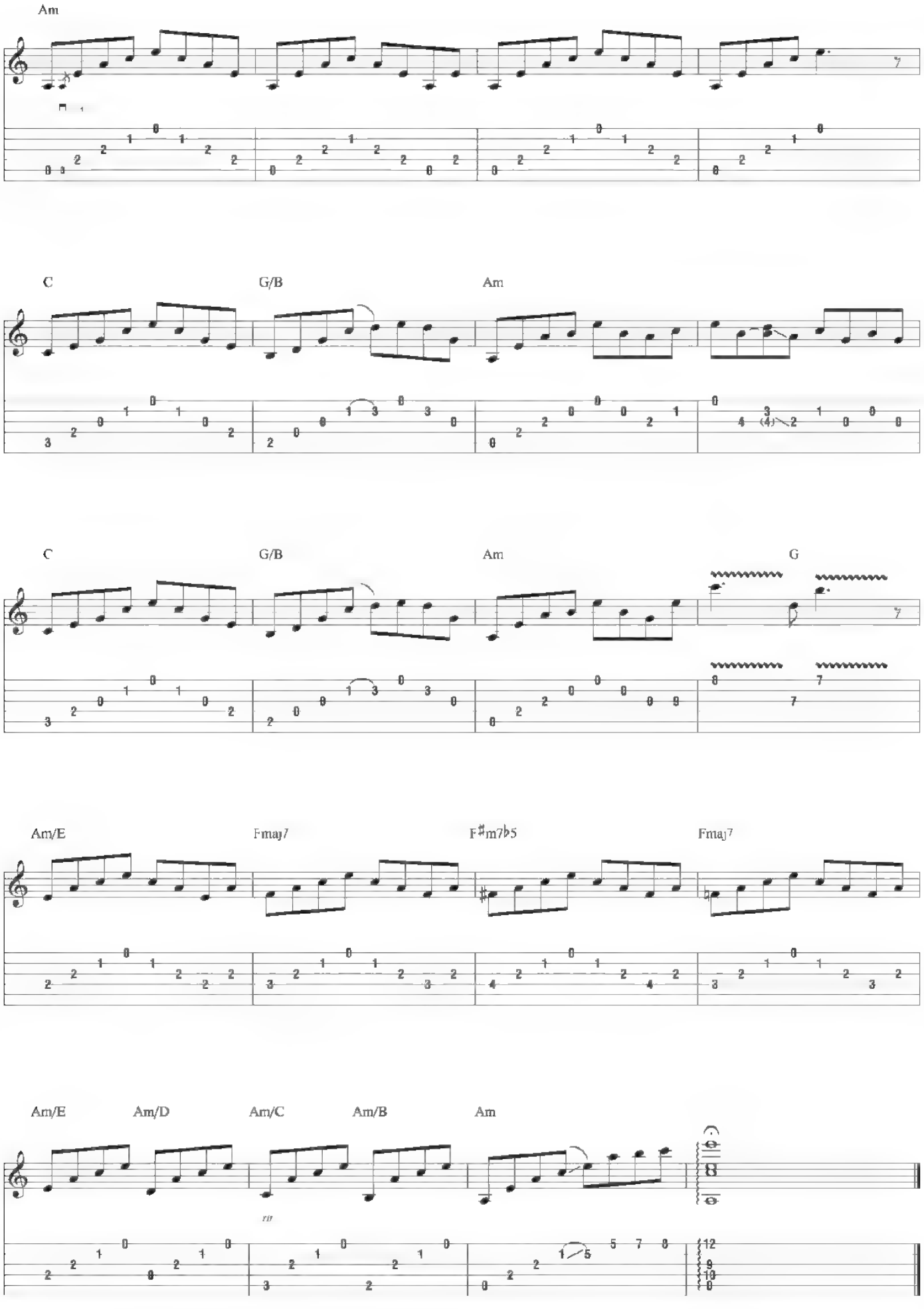


Am/E Fmaj7



F♯m7♭5 Fmaj7 Am/D

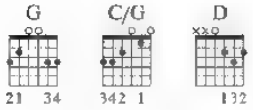



Am
C
G/B
Am
C
G/B
Am
G
Am/E
Fmaj7
F♯m7♭5
Fmaj7
Am/E
Am/D
Am/C
Am/B
Am
rit

from Pink Floyd - *The Wall*

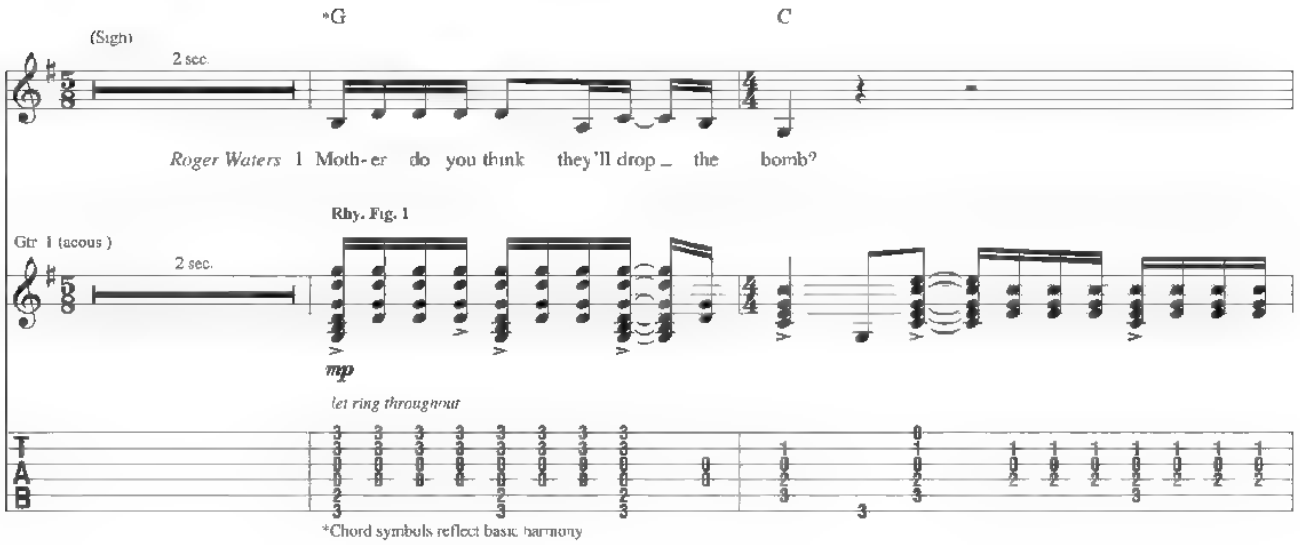
Mother

Words and Music by Roger Waters

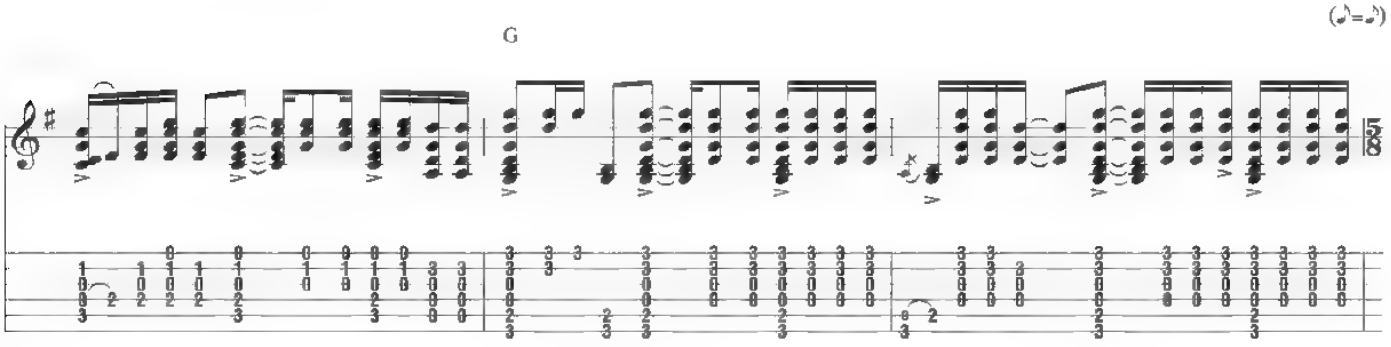


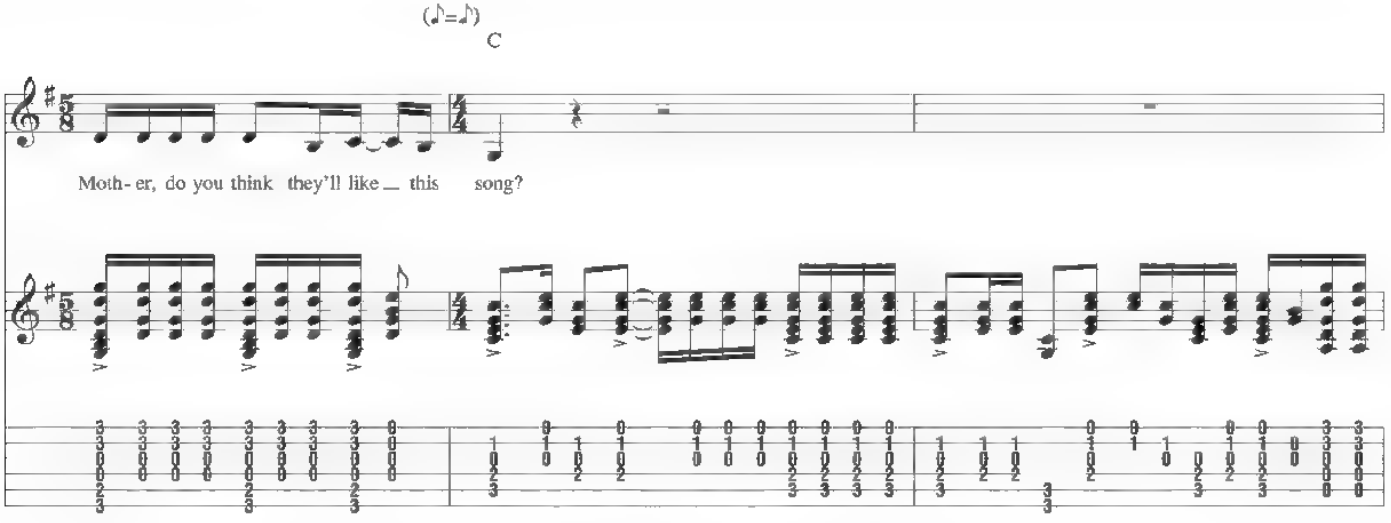
Verse

Slowly ♩ = 68



*Chord symbols reflect basic harmony





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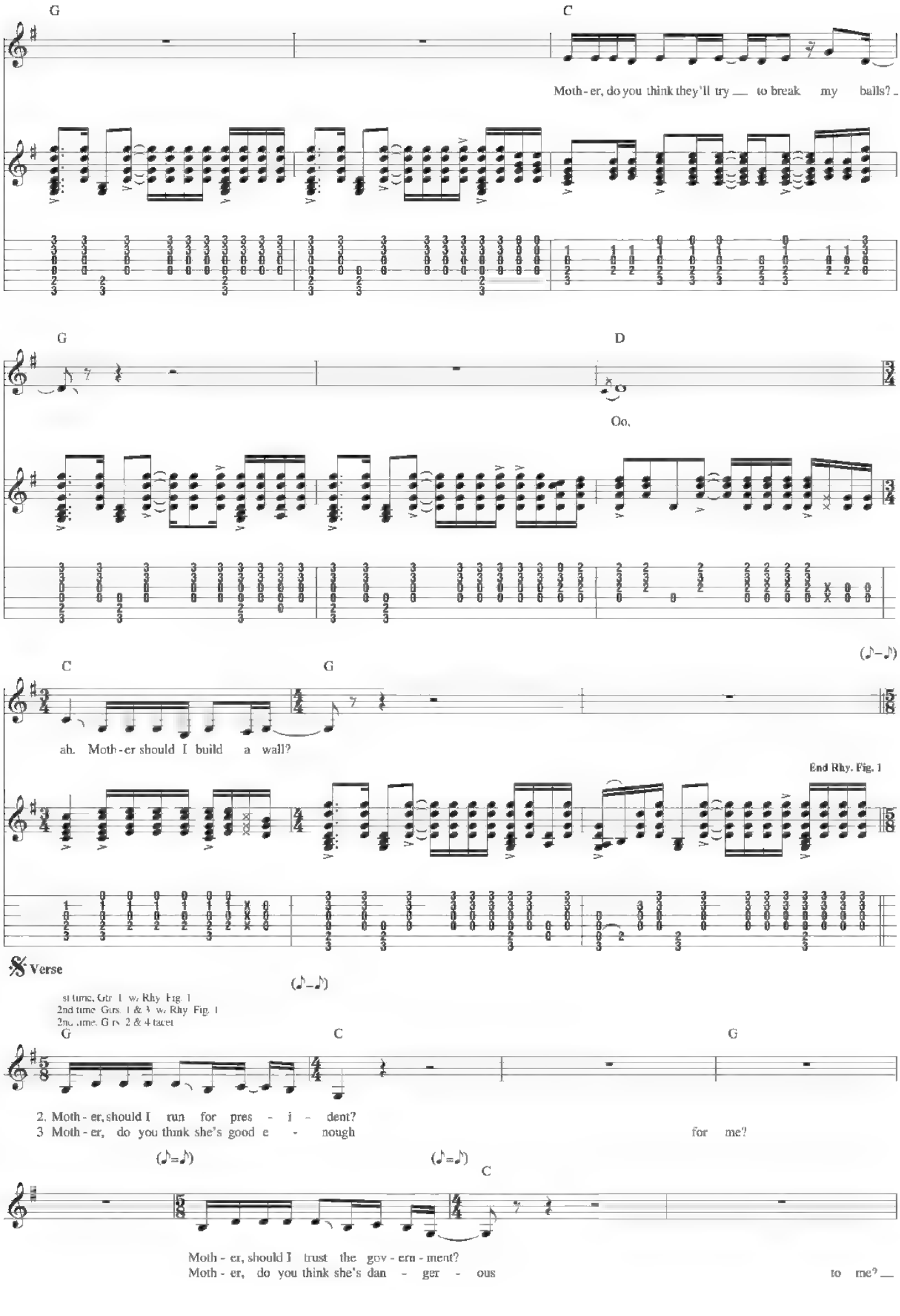
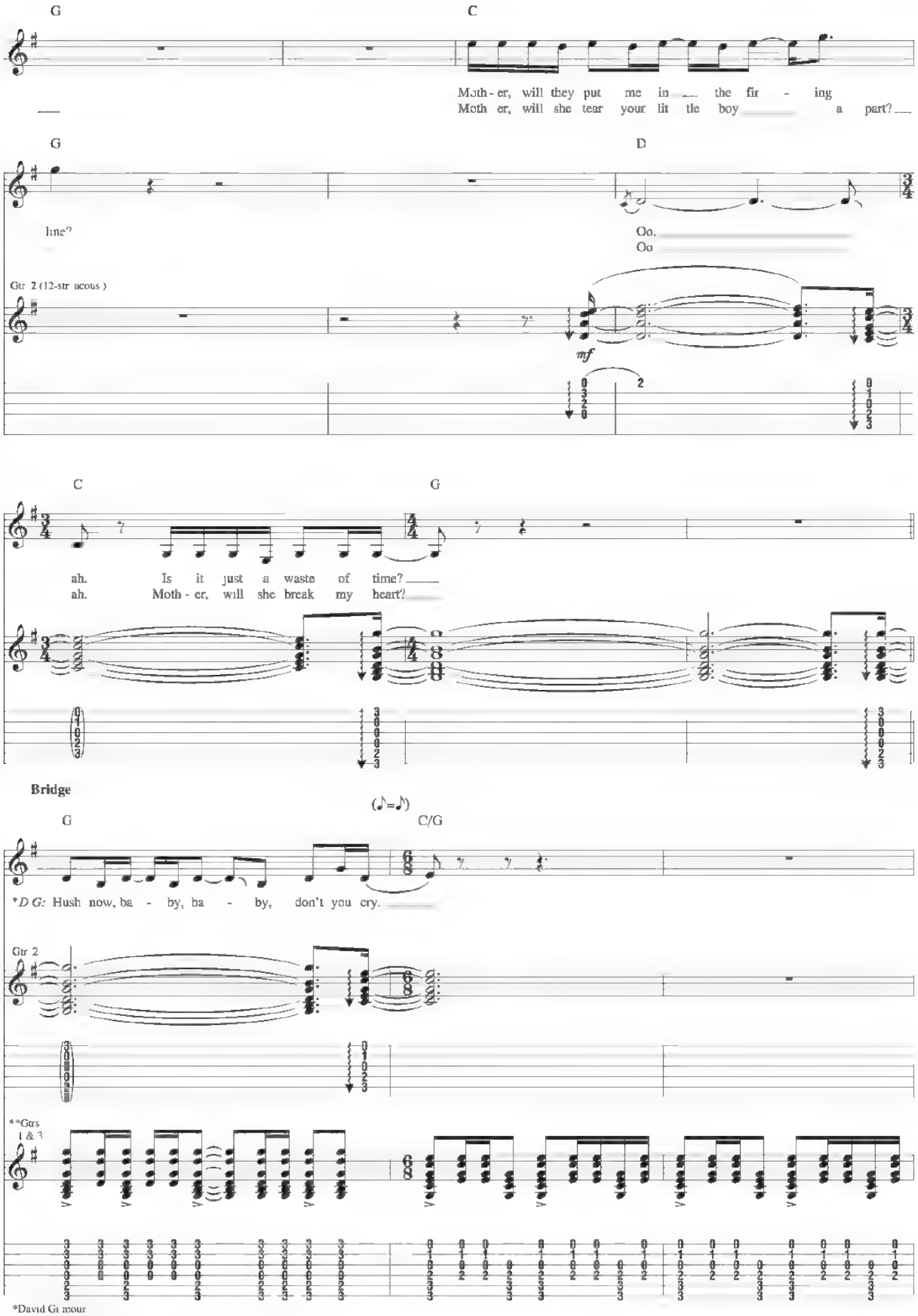

G
C
Moth - er, do you think they'll try to break my balls?
G
D
Oo,
C
G
ah. Moth - er should I build a wall?
End Rhy. Fig. 1
Verse
1st time, Gtr. 1 w/ Rhy. Fig. 1
2nd time Gtrs. 1 & 3 w/ Rhy. Fig. 1
2nd time, Gtrs. 2 & 4 tacet
G
C
G
2. Moth - er, should I run for pres - i - dent?
3 Moth - er, do you think she's good e - nough
for me?
C
Moth - er, should I trust the gov - ern - ment?
Moth - er, do you think she's dan - ger - ous
to me?



*David Gilmour
**Composite arrangement - Gtr. 3 (12-str. acous.), played *mf*

Gtr 2 tacet

F C/G

1 Ma - ma's gon - na make all of your night - mares come true
2. Ma - ma's gon - na check out all your girl - friends for you

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs & 3

Gtrs. 1 & 3 w/ Rhy Fig. 2 (3 times)
Gtr 2 tacet

F C/G

Ma - ma's gon - na put all of her fears in - to you,
Ma - ma won't let an - y - one dir - ty get through

F C/G

Ma - ma's gon - na keep you right here un - der her wing. She
Ma - ma's gon - na wait up un - til you get in.

F C/G

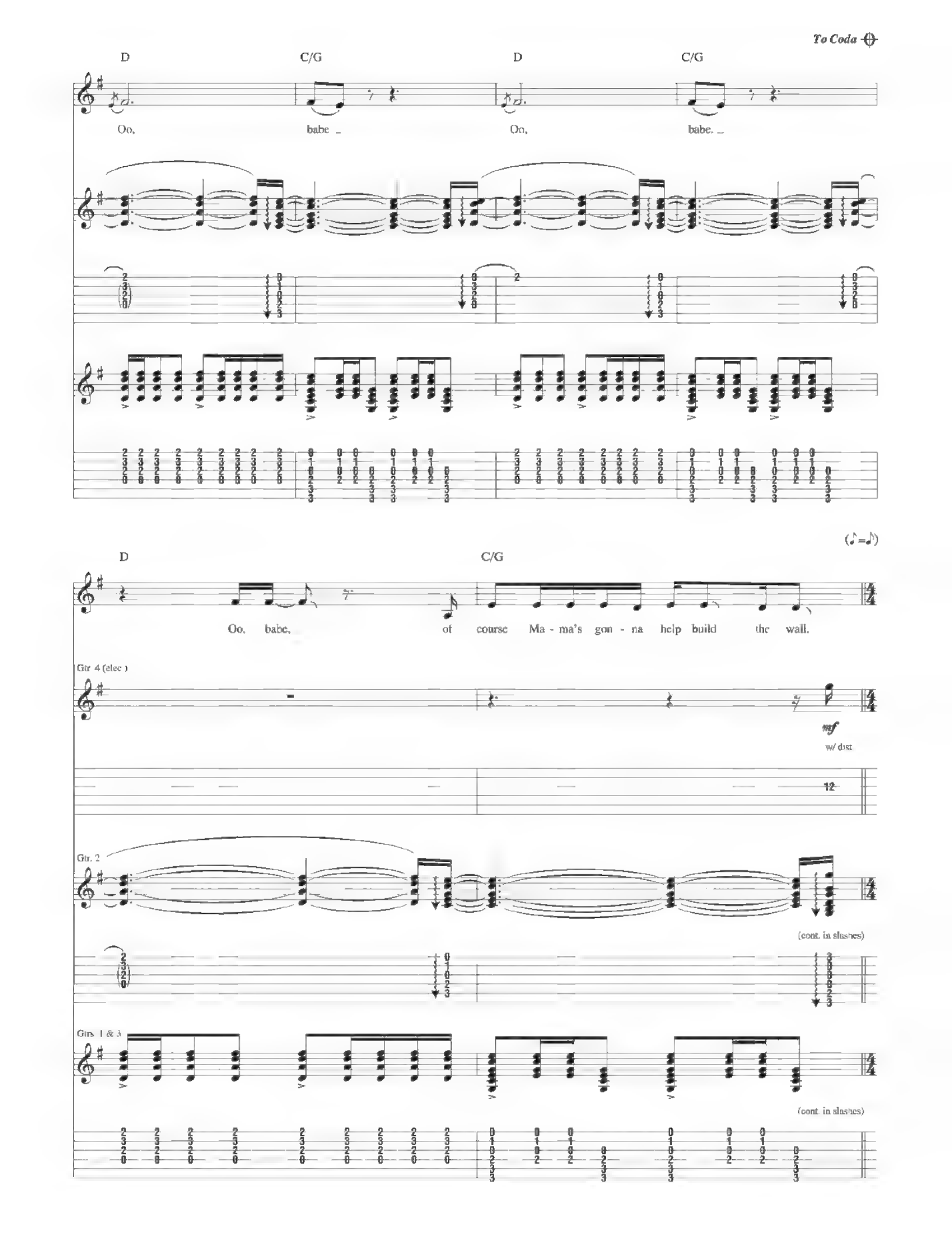
won t let you fly but she might let you sing.
Ma - ma will al - ways find out where you've been

F C G/B G/A G

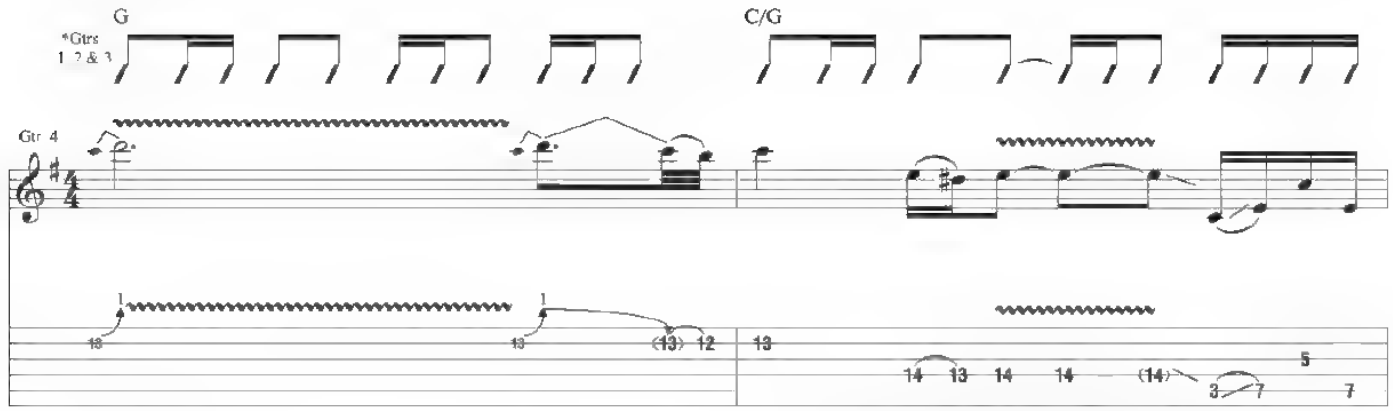
Ma ma's gon na keep ba - by coz y and warm.
Ma - ma's gon - na keep ba - by health-y and clean.

Gtr. 2

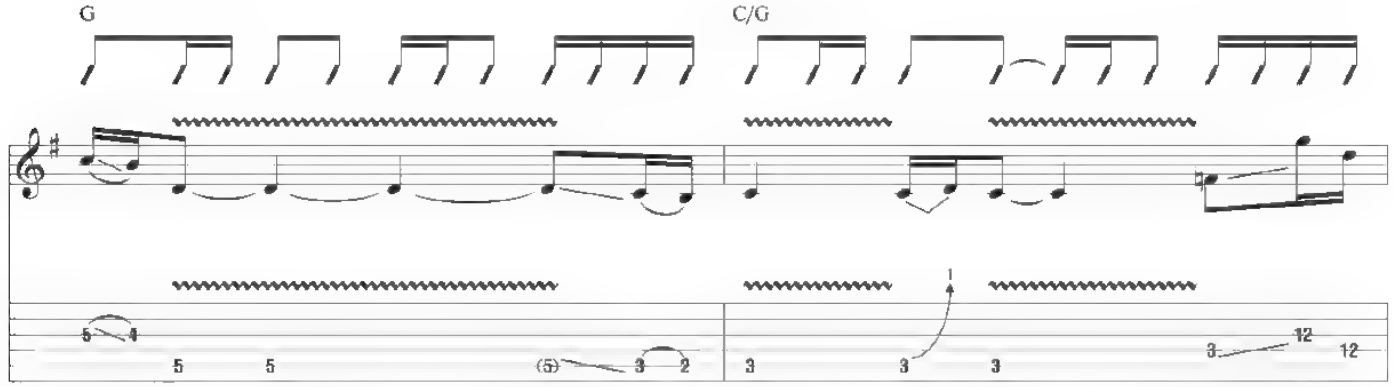
Gtrs. & 3

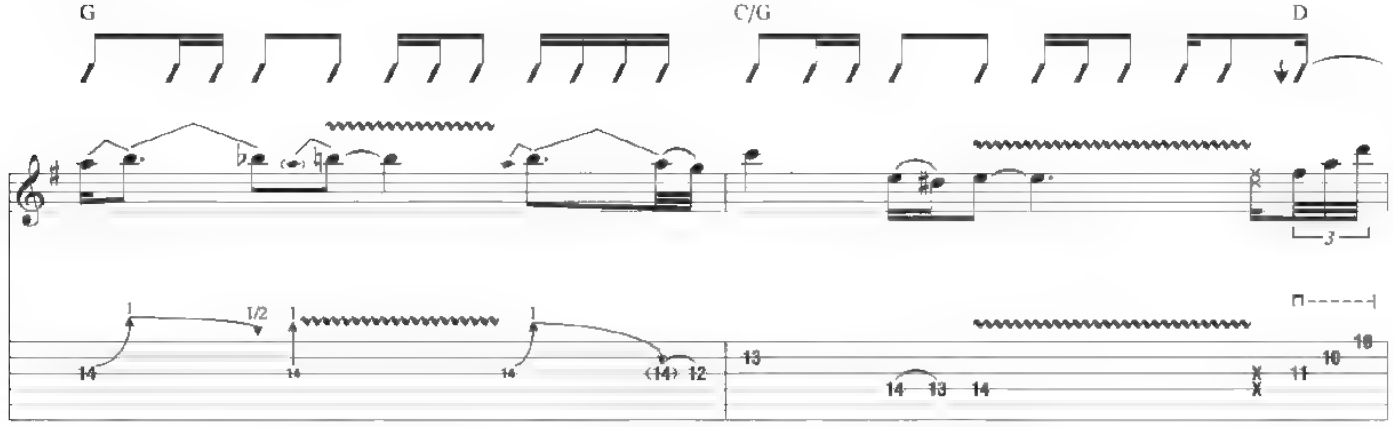

To Coda
D
C/G
D
C/G
Oo, babe _
Oo, babe. _
D
C/G
Oo, babe, of course Ma - ma's gon - na help build the wall.
Gtr 4 (elec.)
mf
w/ dist
Gtr. 2
(cont. in slashes)
Gtrs. 1 & 3
(cont. in slashes)

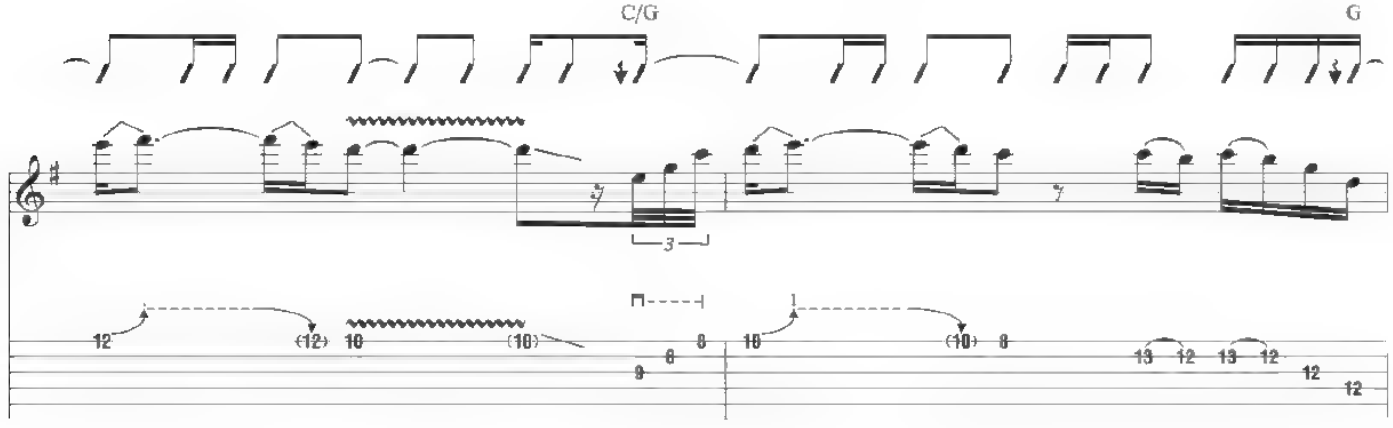
Guitar Solo



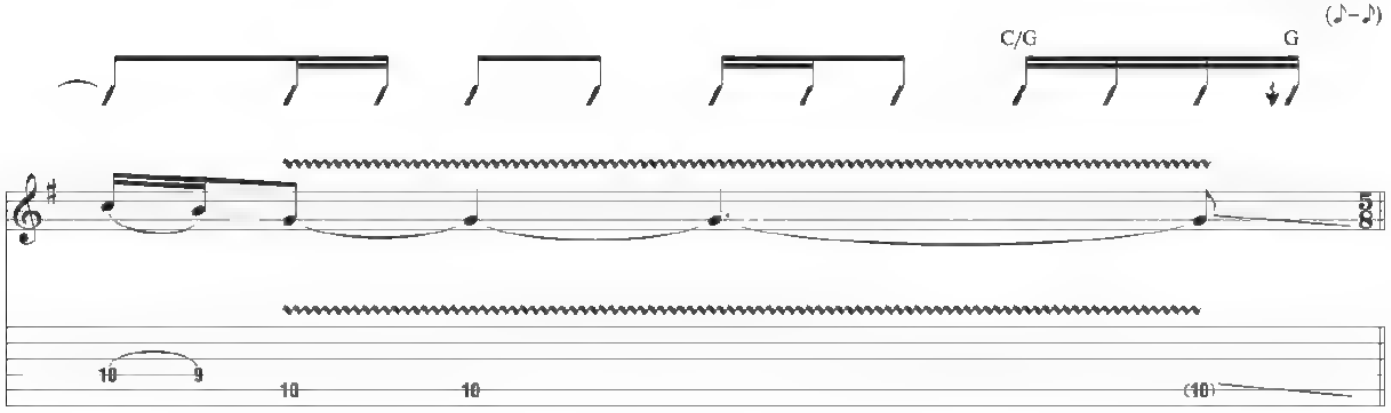
*Composite arrangement





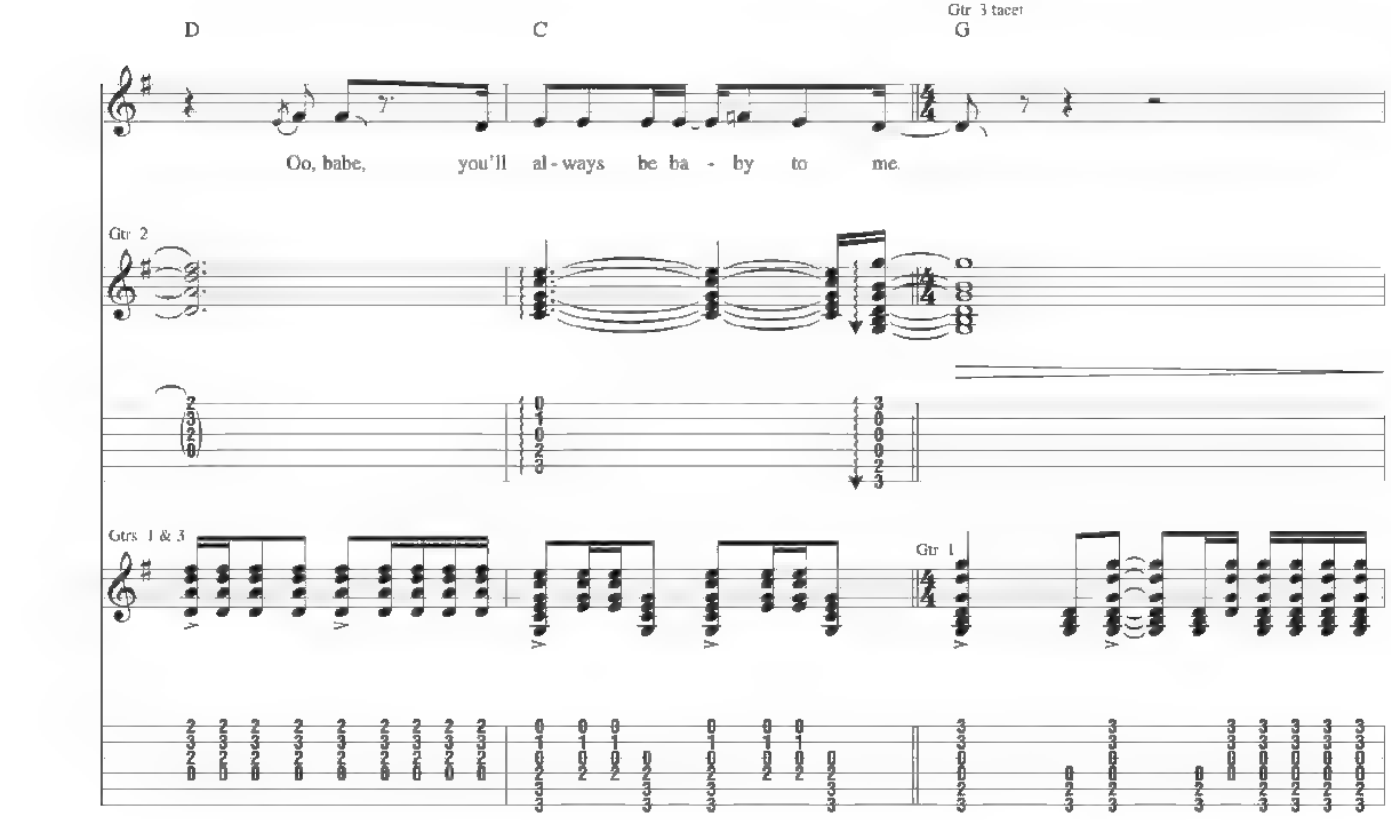


D.S. al Coda
(♪–♪)



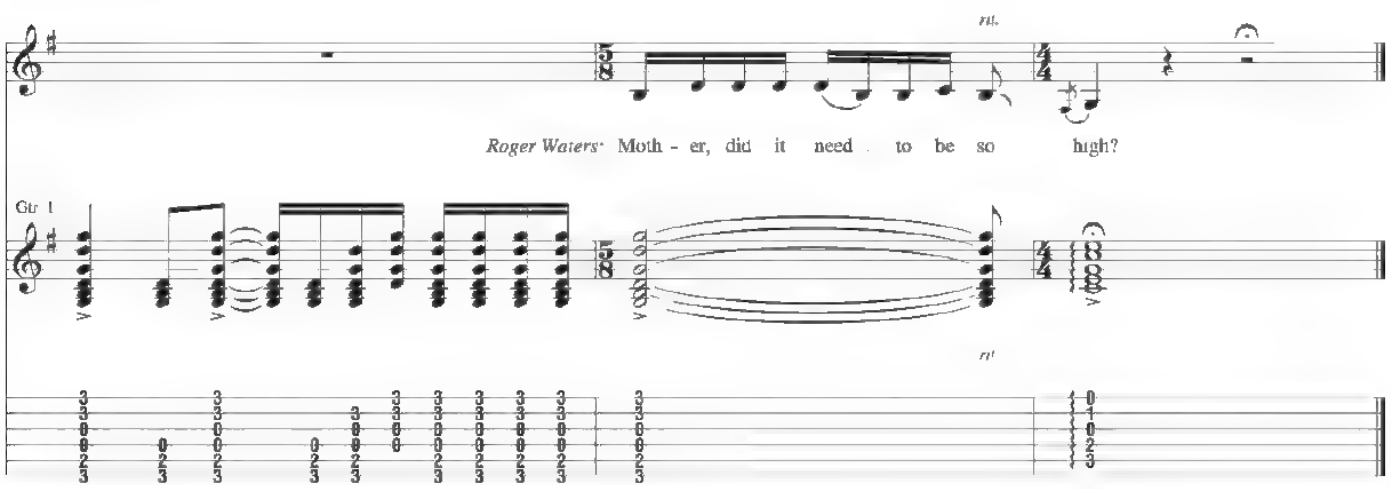
𝄋 Coda

Outro
(♪=♪)



(♪=♪)
(♪=♪)

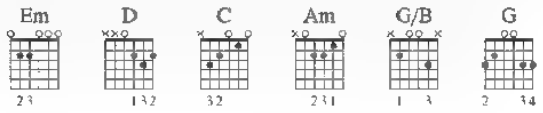
Gtr 2 tacet



from Pink Floyd - *A Momentary Lapse Of Reason*

On The Turning Away

Words and Music by David Jon Gilmour and Anthony John Moore



Intro
Free time
G5
Synth.)
7 sec

1 On the turn - ing___ a -

Verse
G5

way from the pale and down - trod-den, and the words they

C G

say which_ we won't un der stand, don't ac - cept that___ what's

C G C G

hap - pen - ing is just a case of oth - ers' suf - fer - ing, or you'll find___ that_ you're

Slow ♩ = 51

Em D

join - ing in the turn - ing___ a - way. 2. It's a sin that_ some -

Verse
G C Em D

how light is chang - ing___ to shad-ow and cast - ing___ its

Gtr 1
(acous.)
mp

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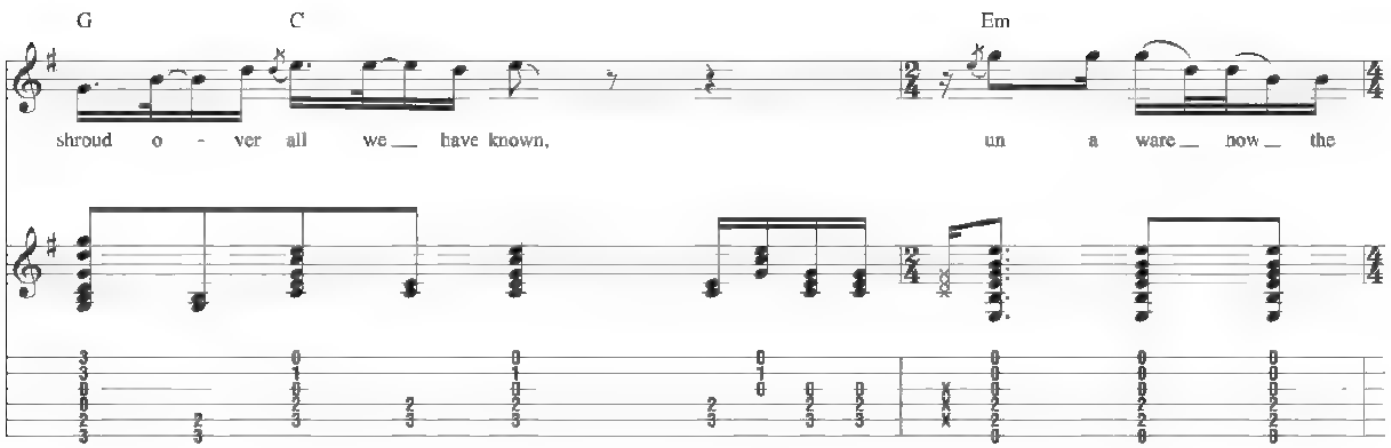
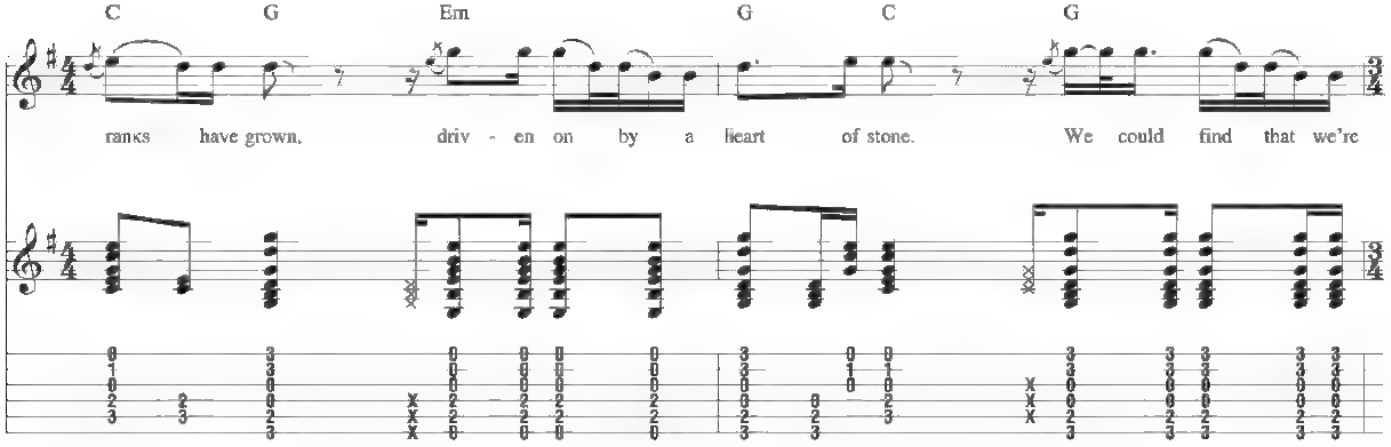
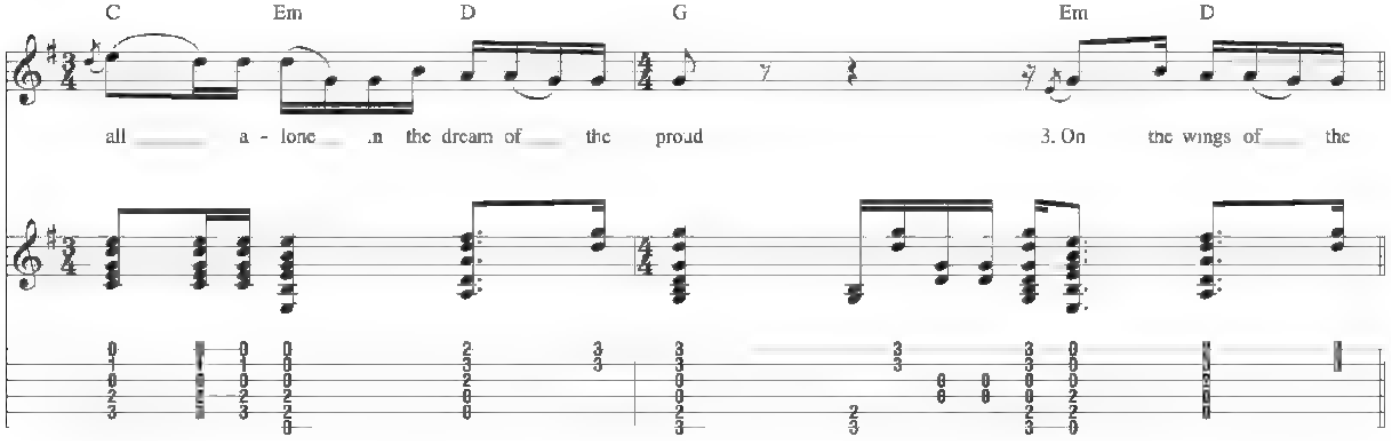
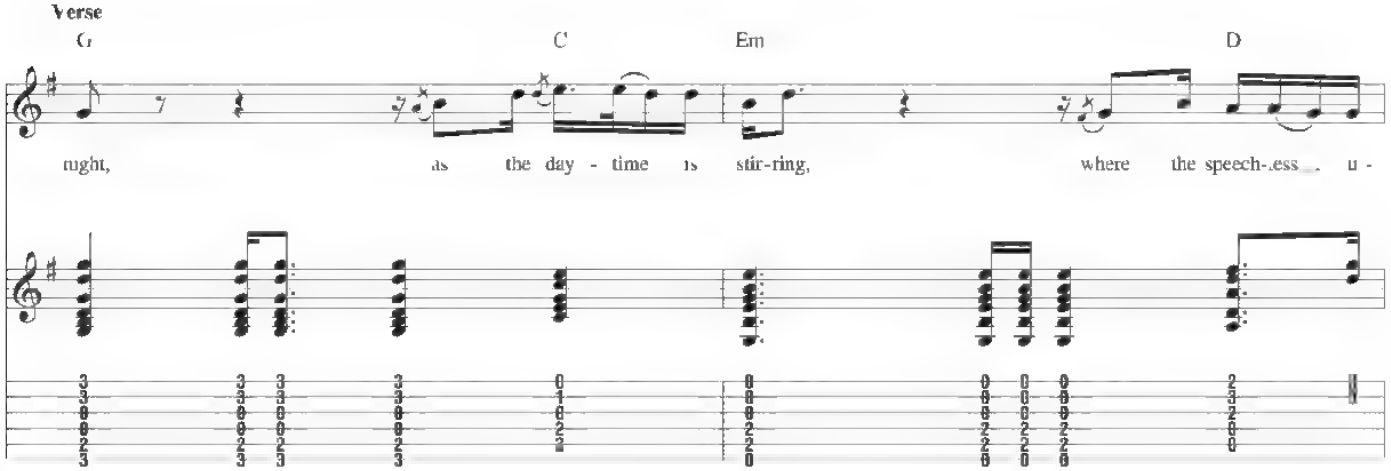
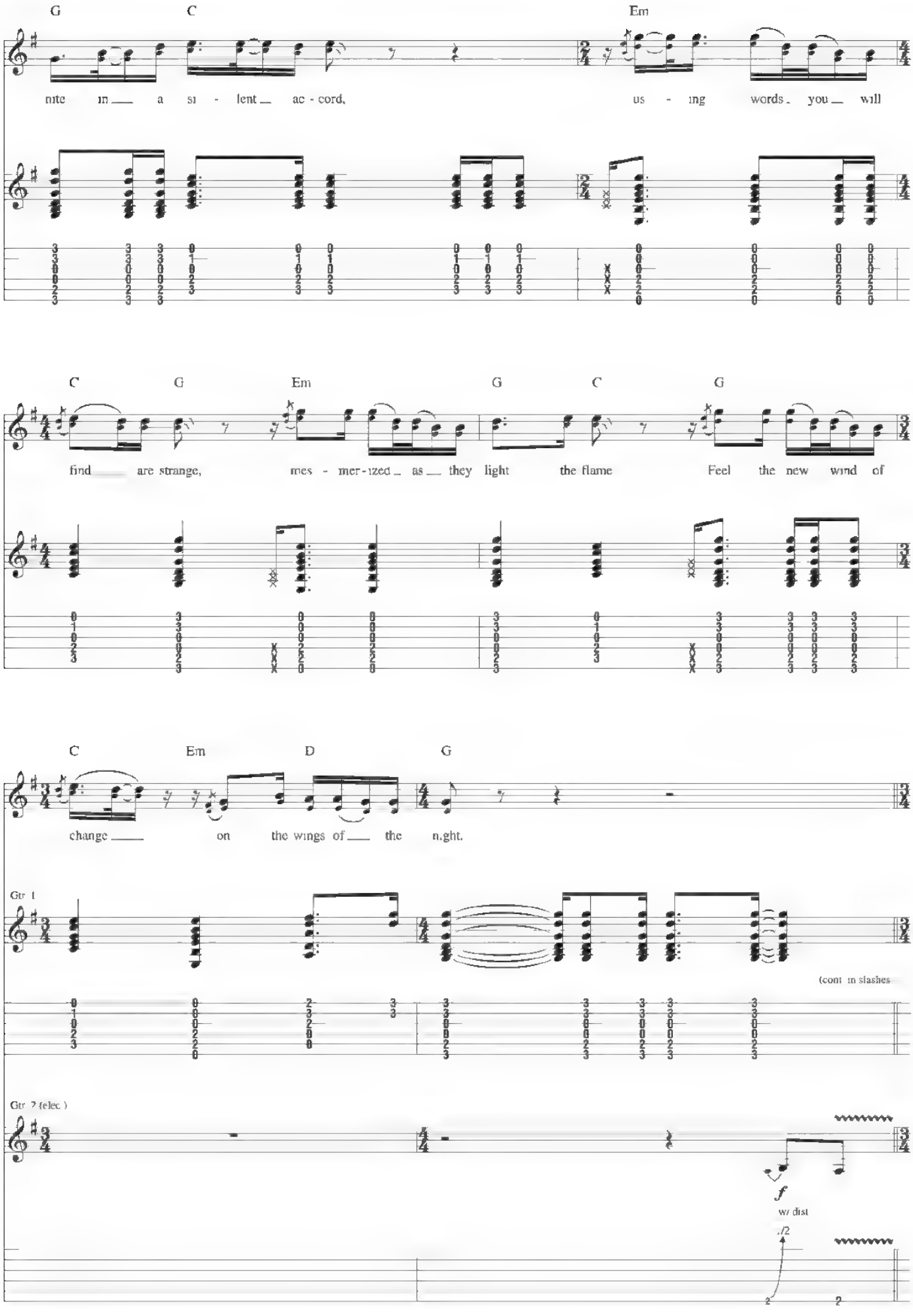

G C Em
shroud o - ver all we___ have known, un a ware___ now___ the

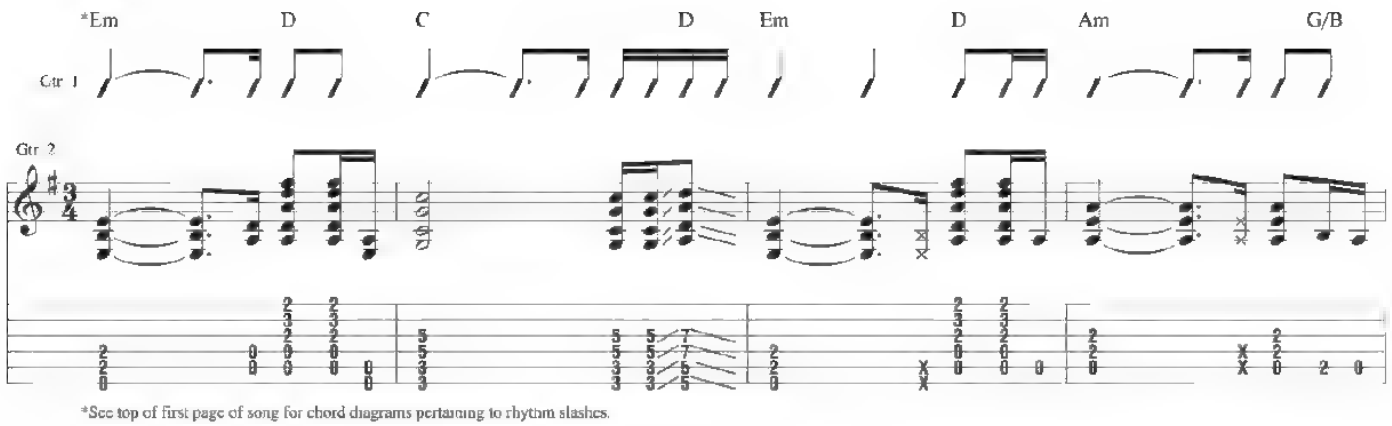

C G Em G C G
ranks have grown, driv - en on by a heart of stone. We could find that we're


C Em D G Em D
all___ a - lone___ in the dream of___ the proud 3. On the wings of___ the

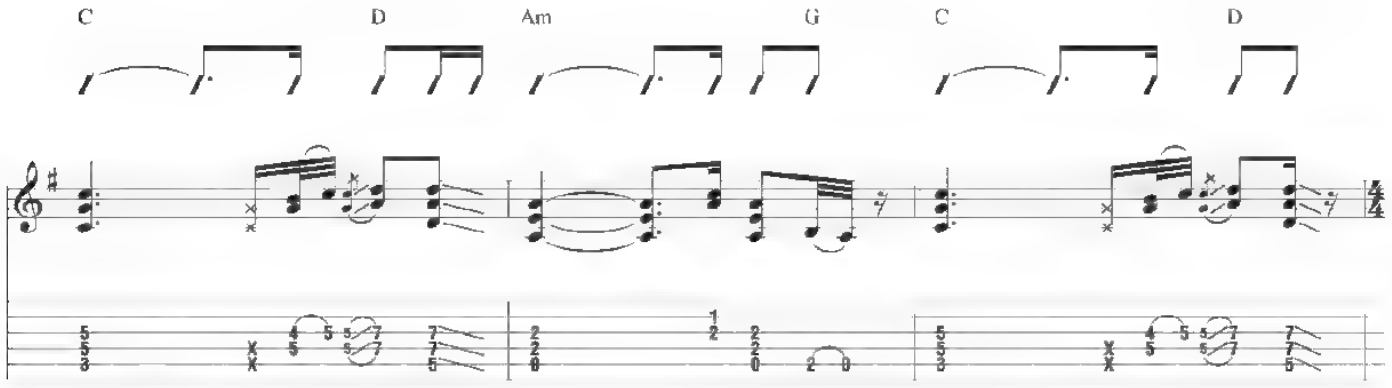

Verse
G C Em D
night, as the day - time is stir-ring, where the speech-less___ u -

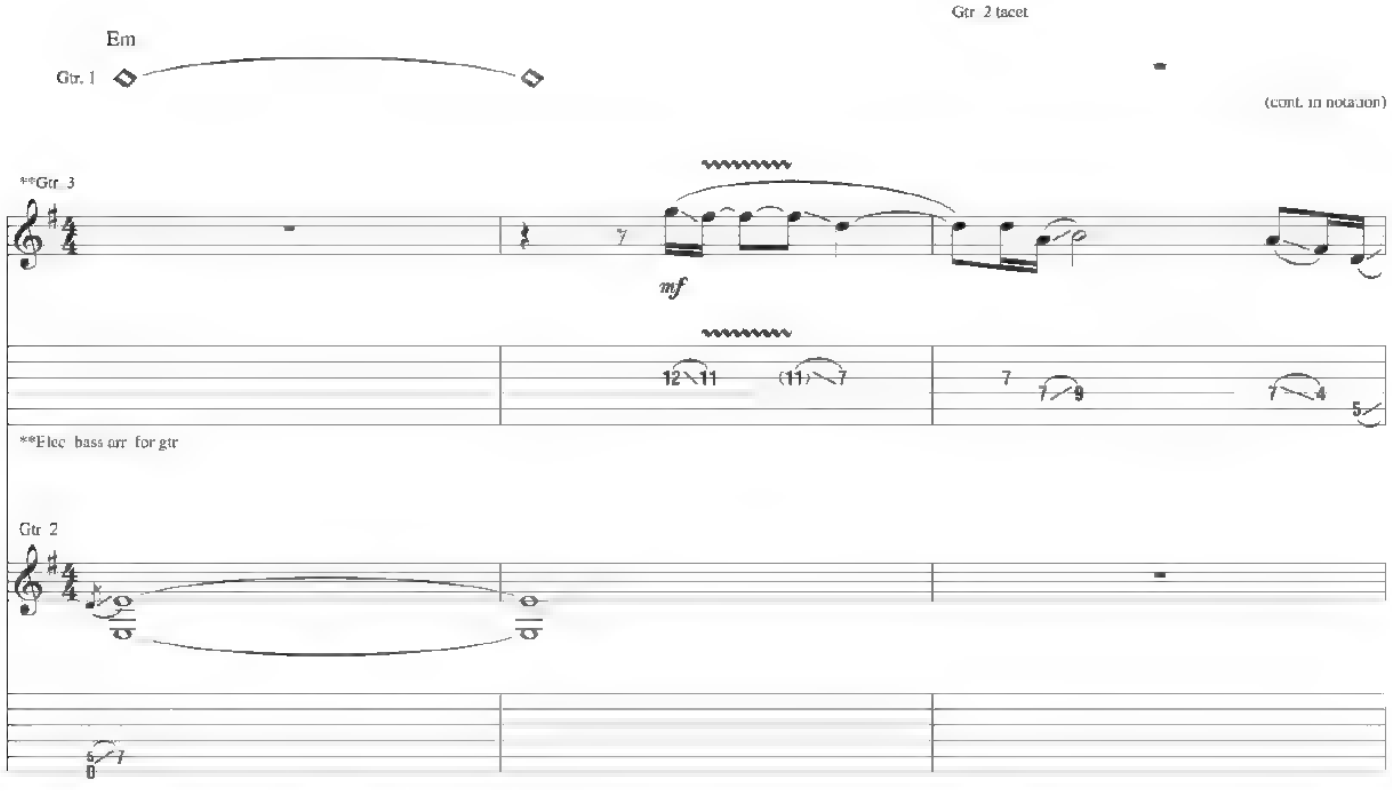

G
C
Em
nite in a si - lent ac - cord, us - ing words you will
C
G
Em
G
C
G
find are strange, mes - mer - ized as they light the flame Feel the new wind of
C
Em
D
G
change on the wings of the night.
Gtr 1
(cont in slashes
Gtr 2 (elec.)
f
w/ dist
12
2
2

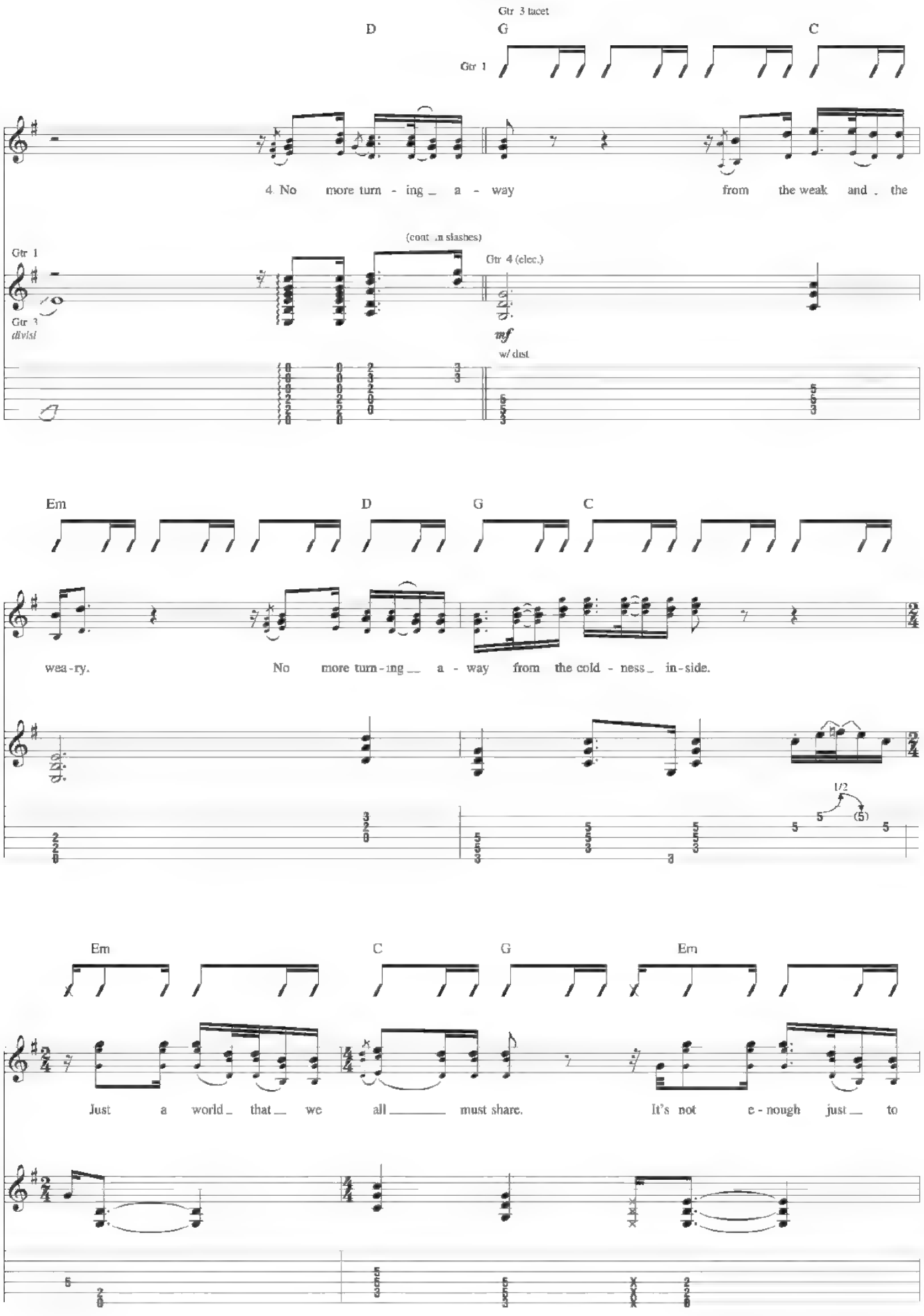
Interlude

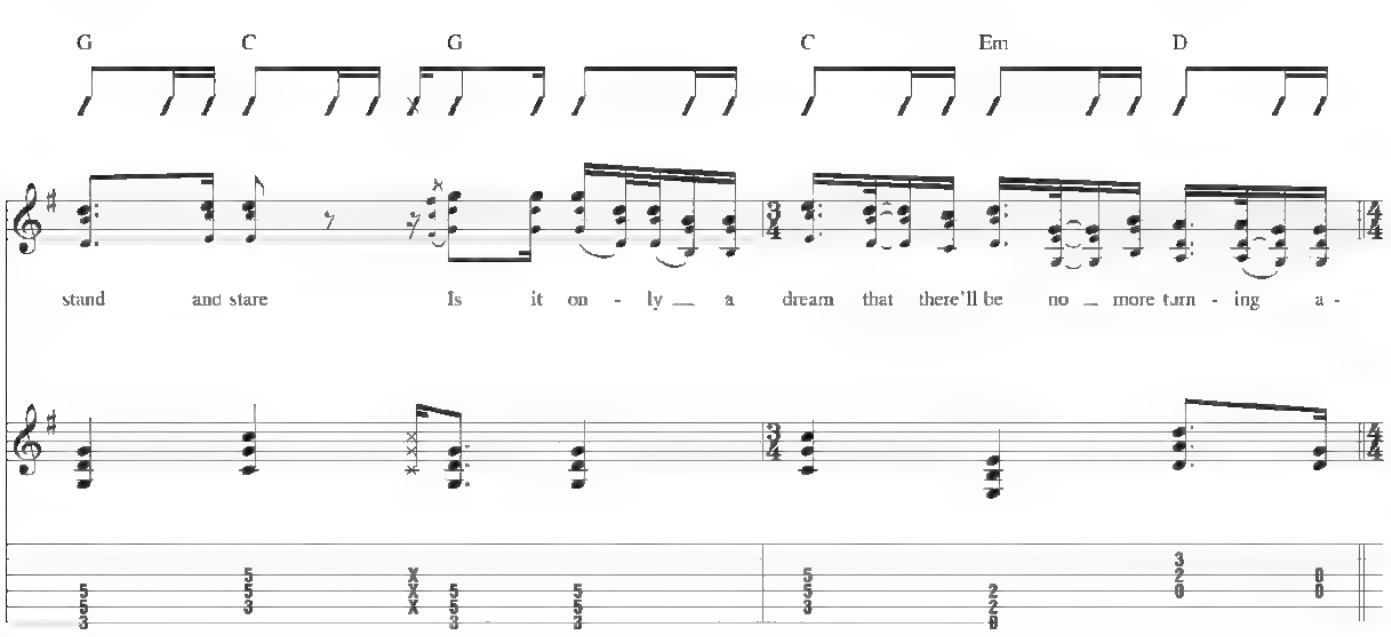


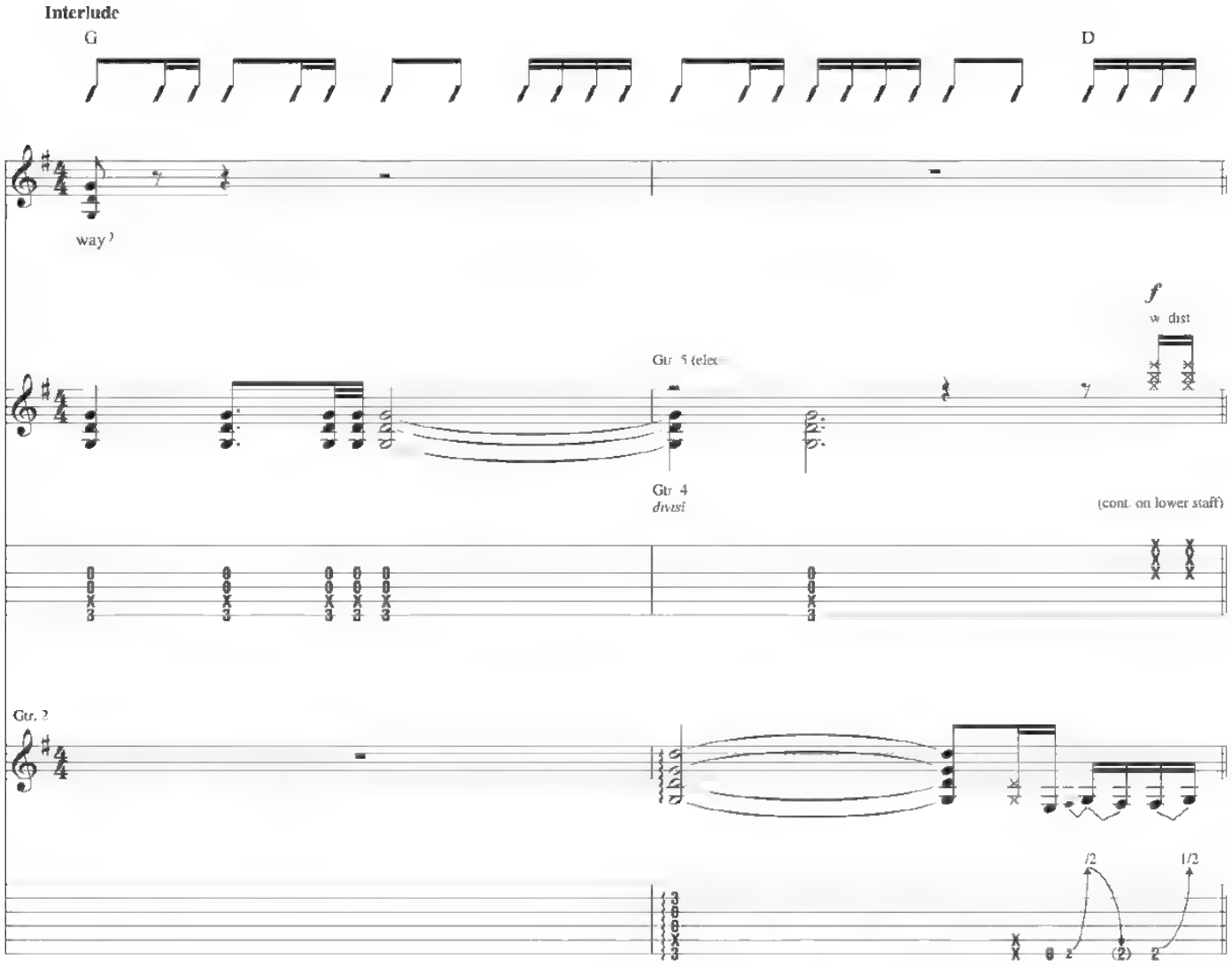
*See top of first page of song for chord diagrams pertaining to rhythm slashes.



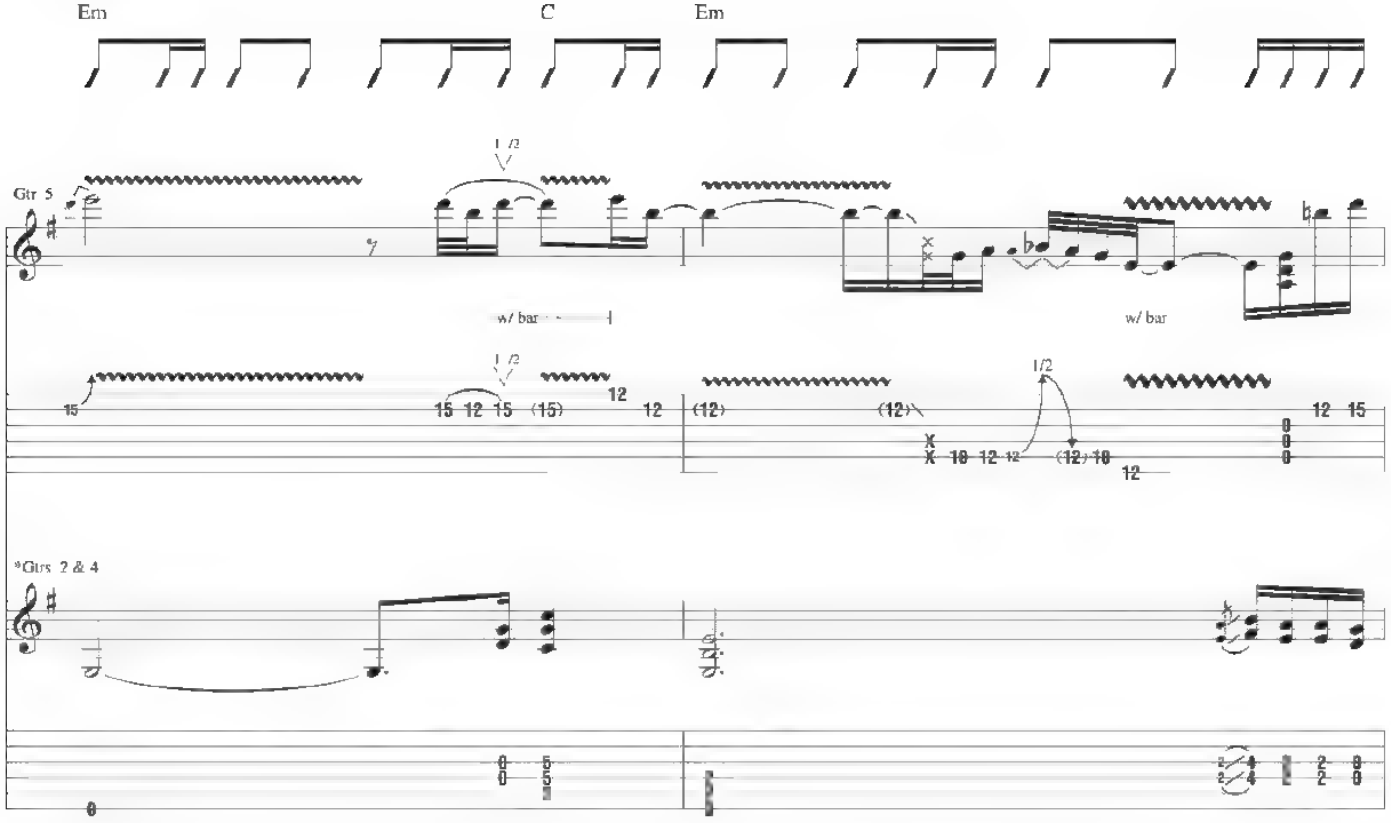



Verse
Gtr 3 tacet
D
G
C
Gtr 1
4. No more turn - ing _ a - way from the weak and . the
(cont. in slashes)
Gtr 1
Gtr 3
div.isi
Gtr 4 (elec.)
mf
w/ dist
Em
D
G
C
wea - ry. No more turn - ing __ a - way from the cold - ness _ in - side.
1/2
Em
C
G
Em
Just a world _ that __ we all _____ must share. It's not e - nough just __ to

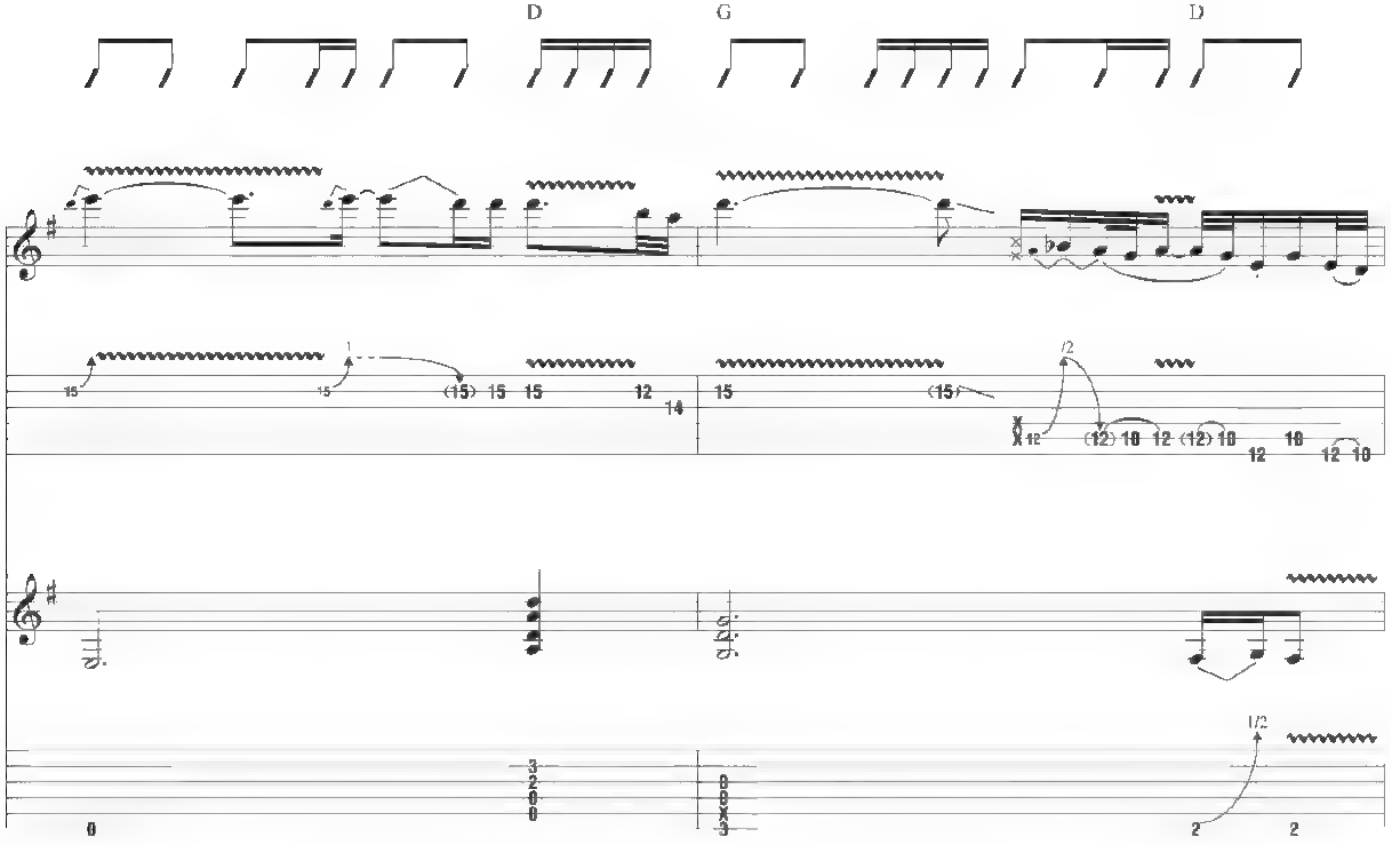

G
C
G
C
Em
D
stand and stare Is it on - ly a dream that there'll be no more turn - ing a -

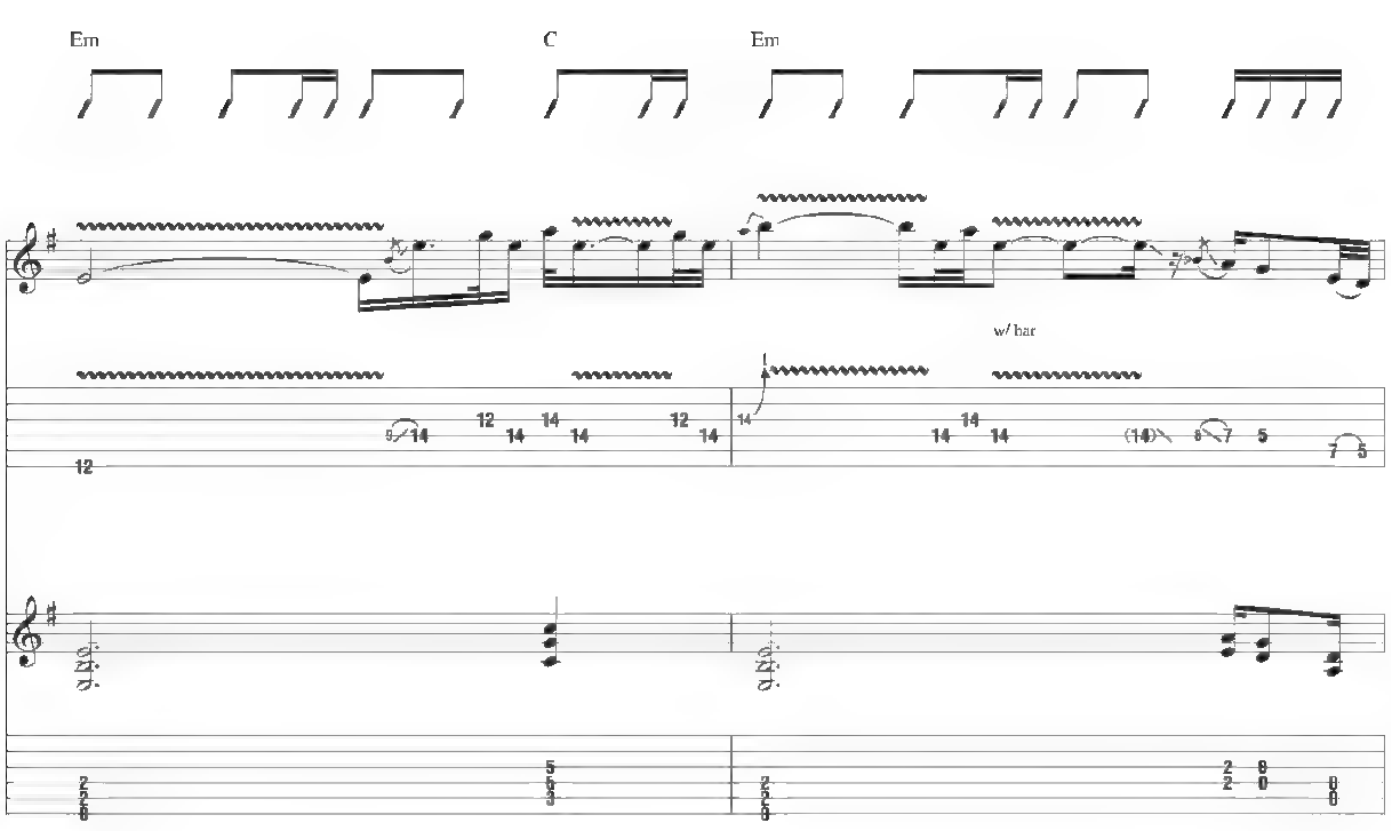

Interlude
G
D
way)
f
w dist
Gtr. 5 (elec
Gtr. 4
divisi
(cont. on lower staff)
Gtr. 2
1/2
1/2
(2)

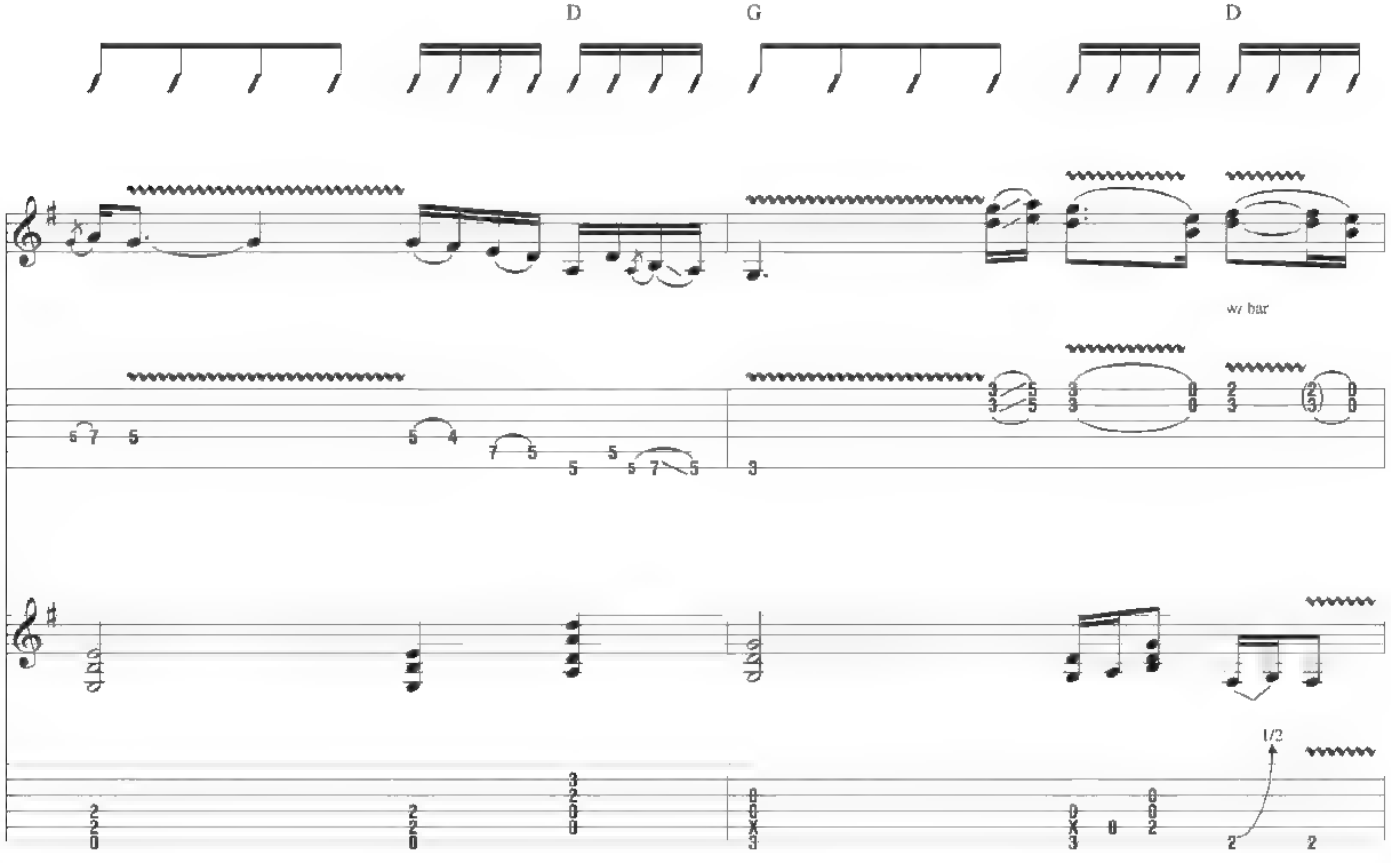
Outro-Guitar Solo



*Composite arrangement



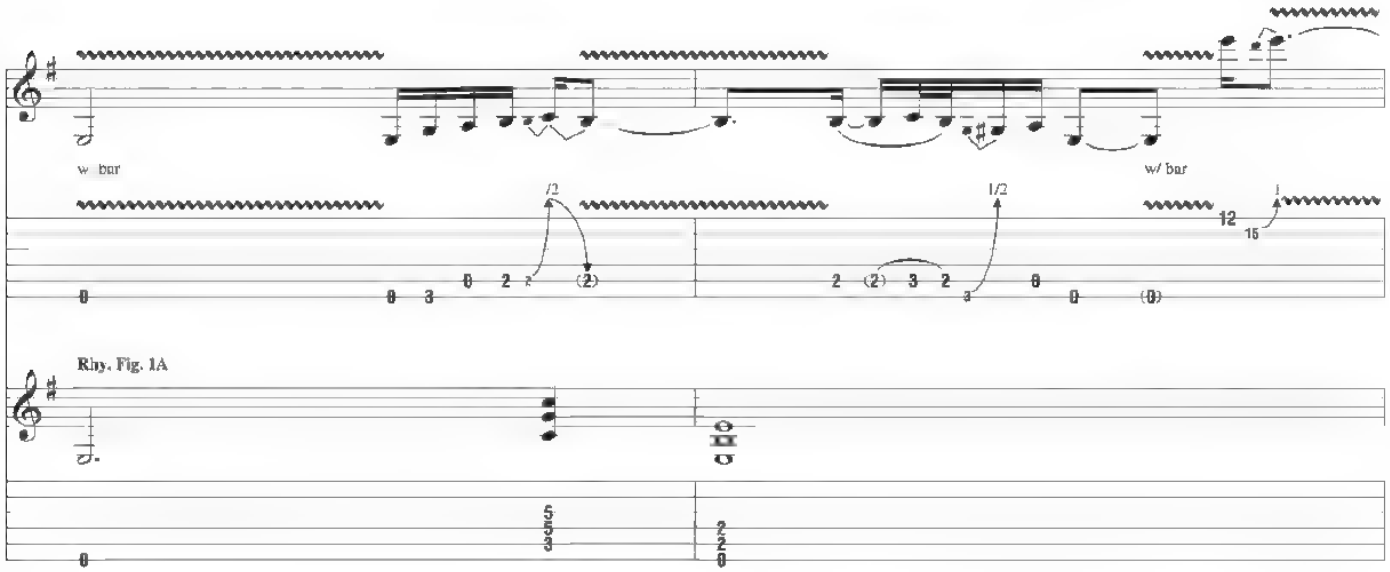

Em
C
Em
w/ bar


D
G
D
w/ bar
1/2

Double-time feel

Em C Em

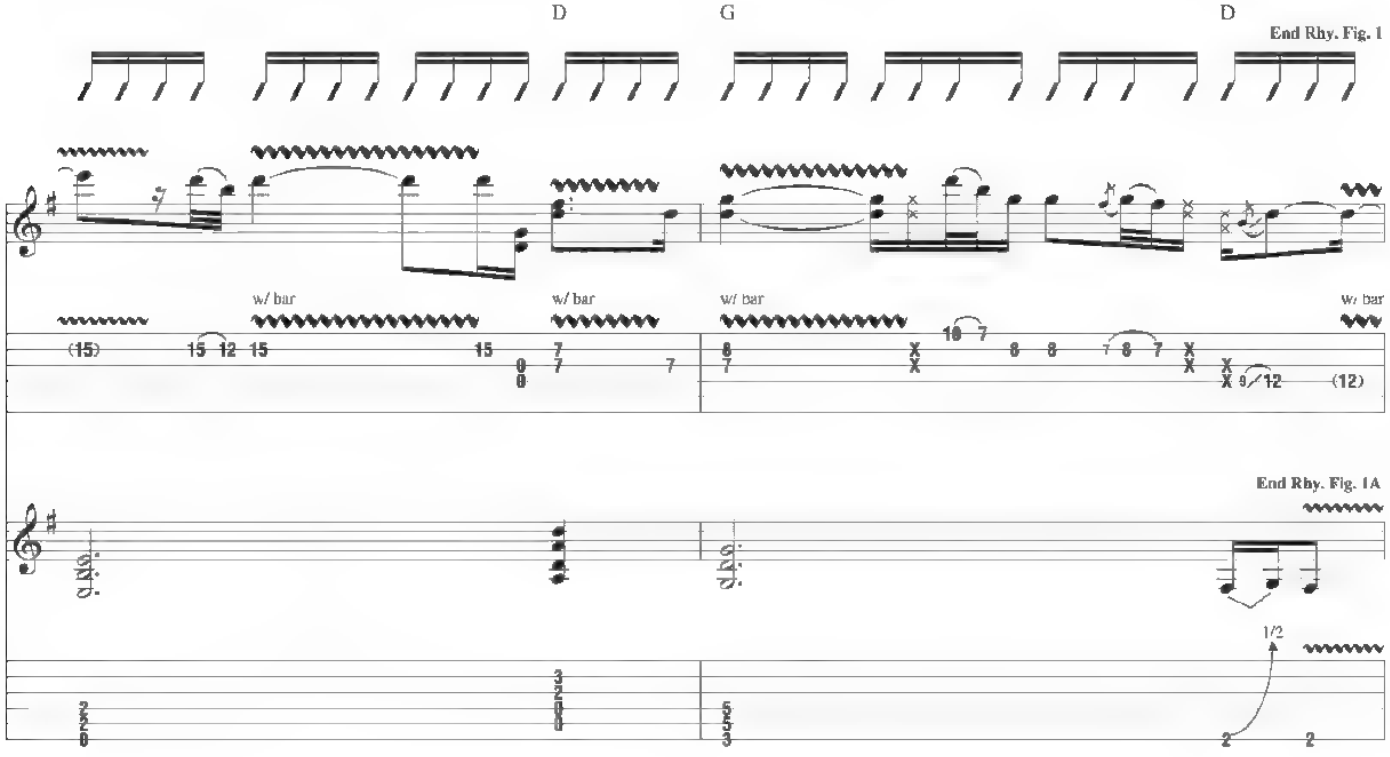
Rhy. Fig. 1



Rhy. Fig. 1A

D G D

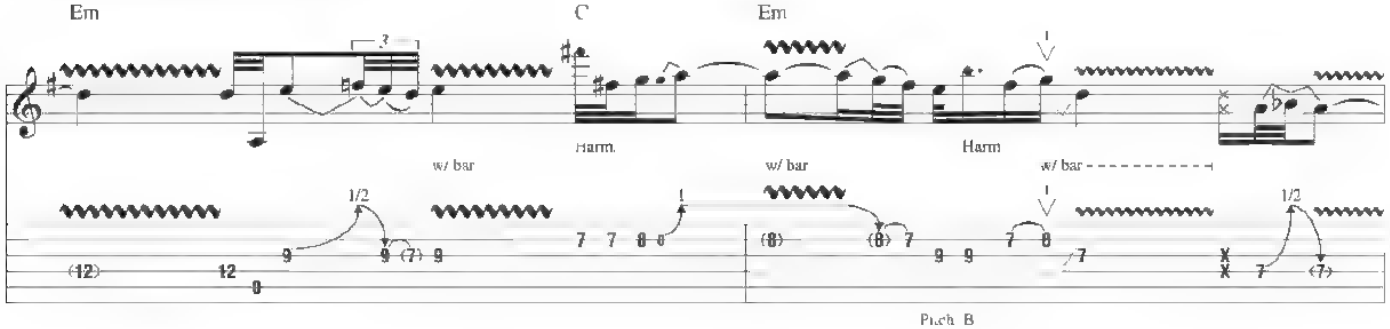
End Rhy. Fig. 1



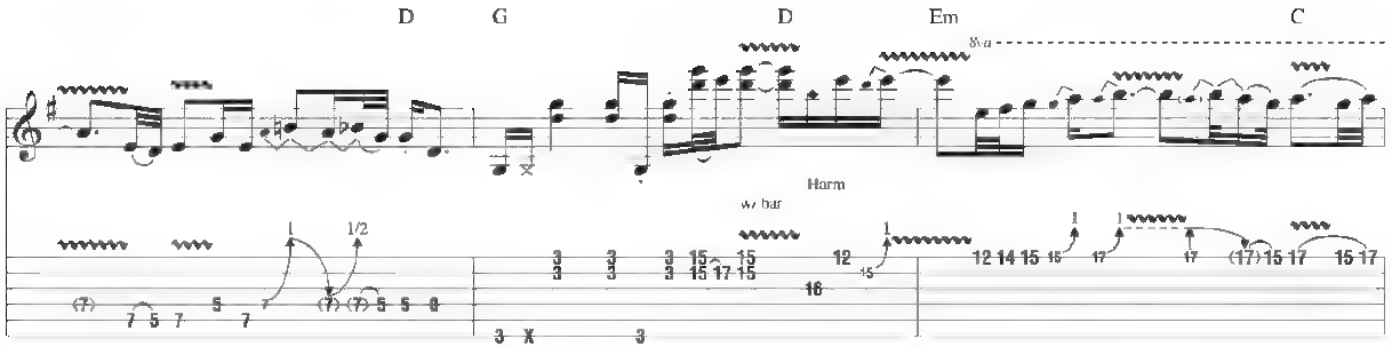
End Rhy. Fig. 1A

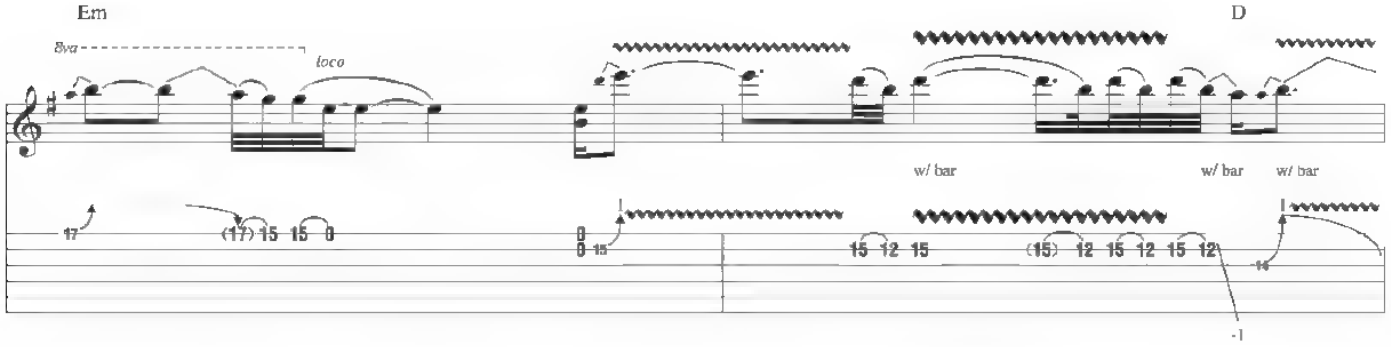
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
Gtrs. 2 & 4: w/ Rhy. Fig. 1A (till fade)

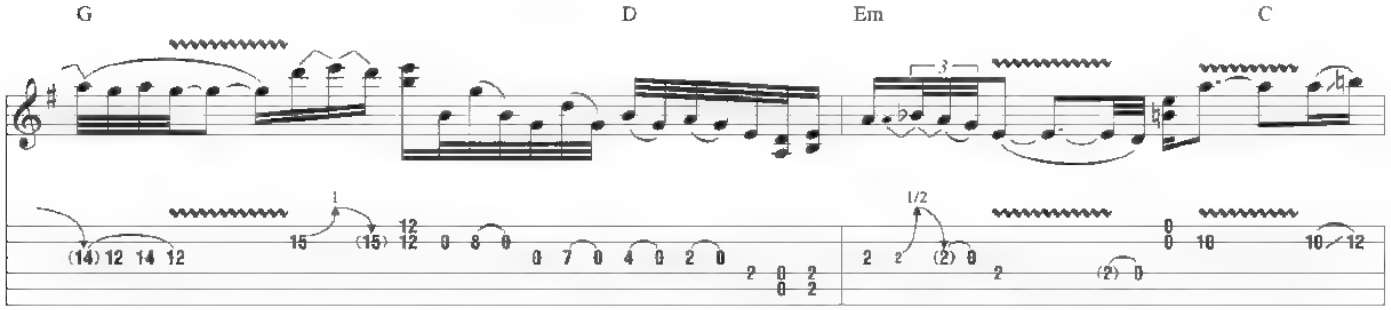
Em C Em

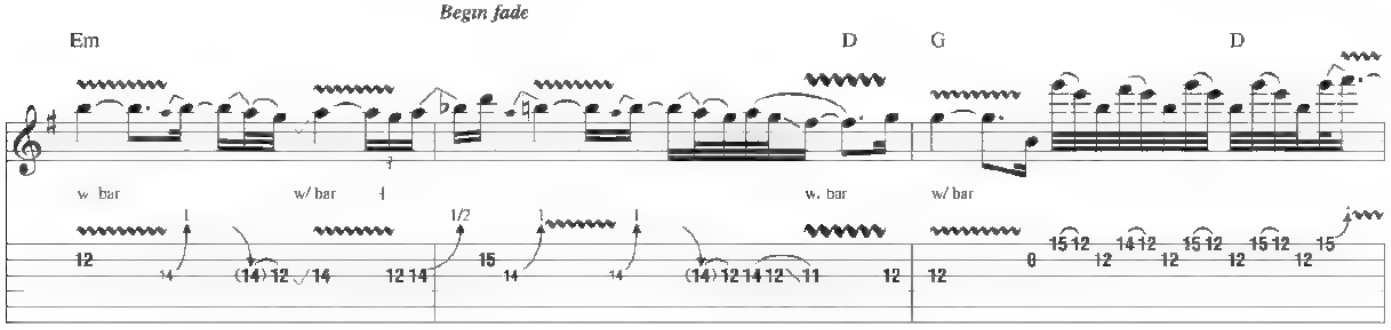


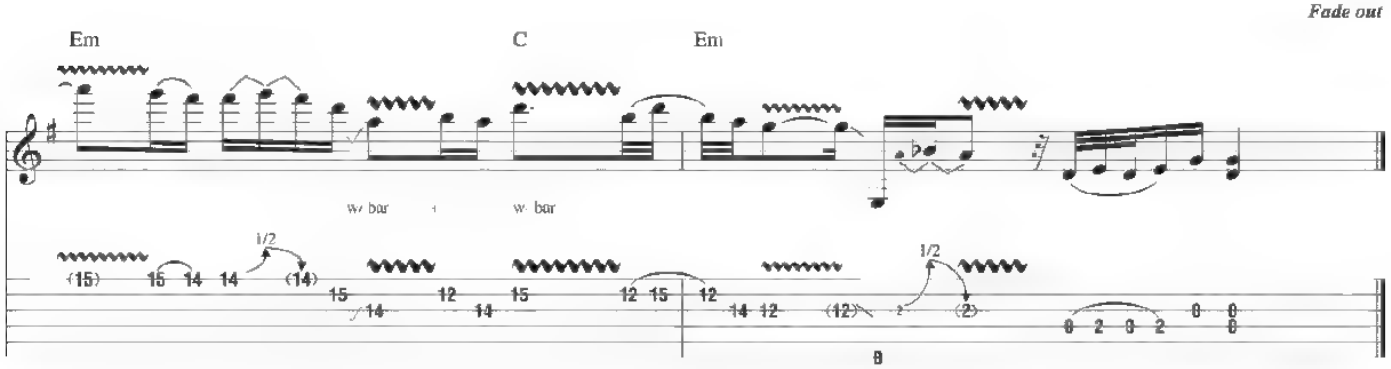
Pitch: B


D
G
D
Em
C
8va
Harm
w/ bar
1/2


Em
D
8va
loco
w/ bar
w/ bar
w/ bar


G
D
Em
C
1/2

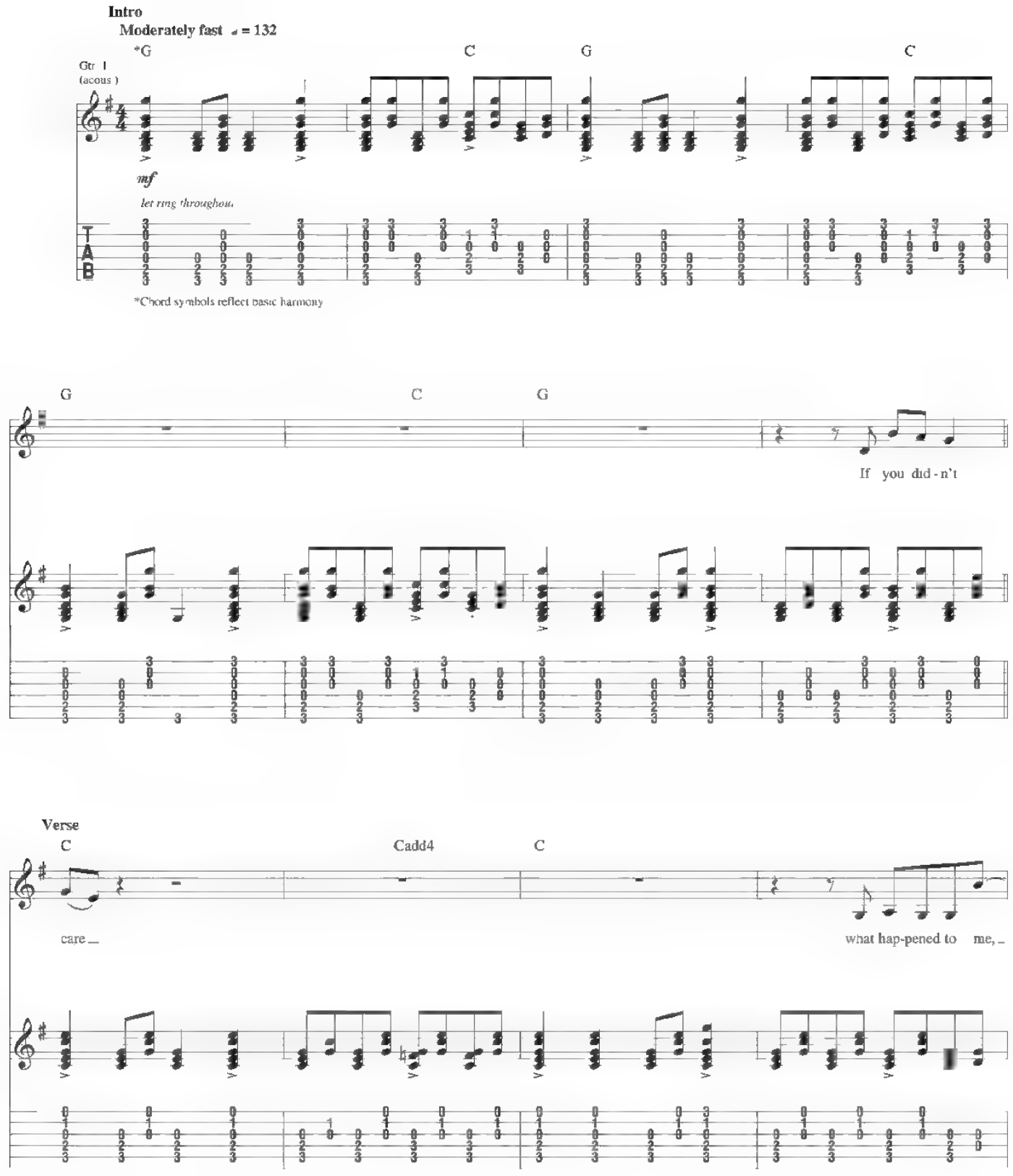

Begin fade
Em
D
G
D
w/ bar
w/ bar
w/ bar
w/ bar
1/2


Fade out
Em
C
Em
w/ bar
w/ bar
1/2
1/2

from Pink Floyd - *Animals*

Pigs On The Wing (Part 1)

Words and Music by Roger Waters



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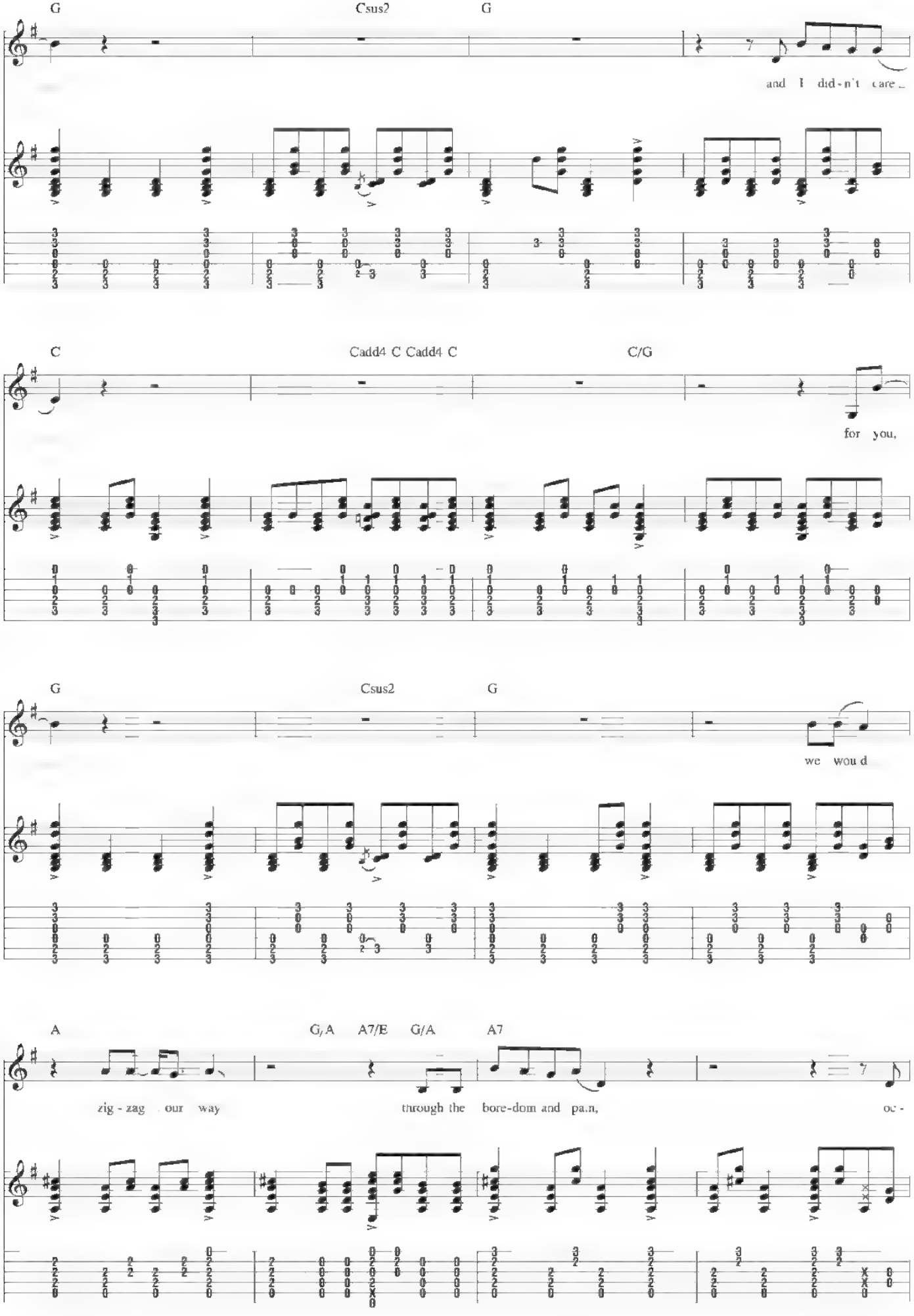
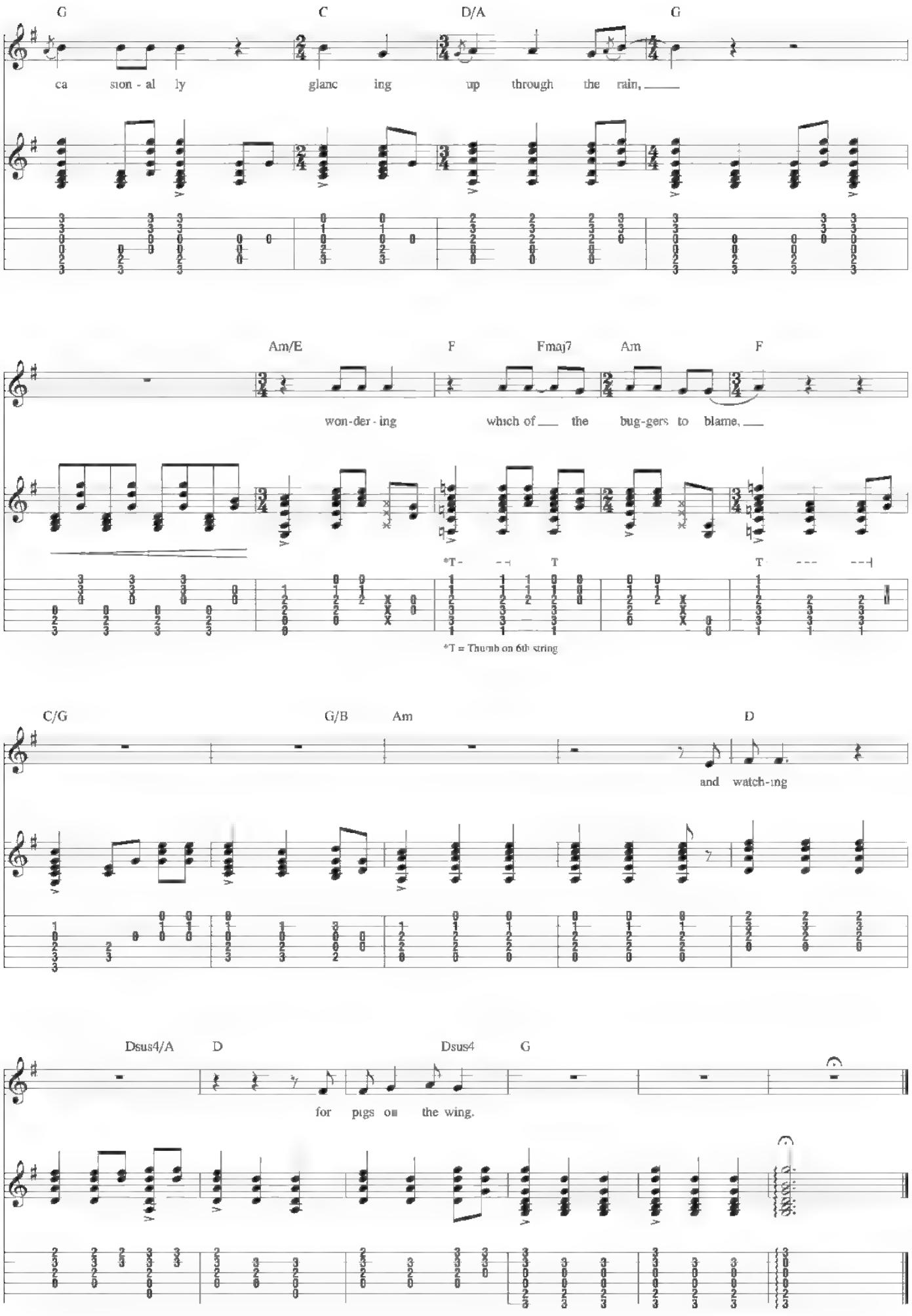
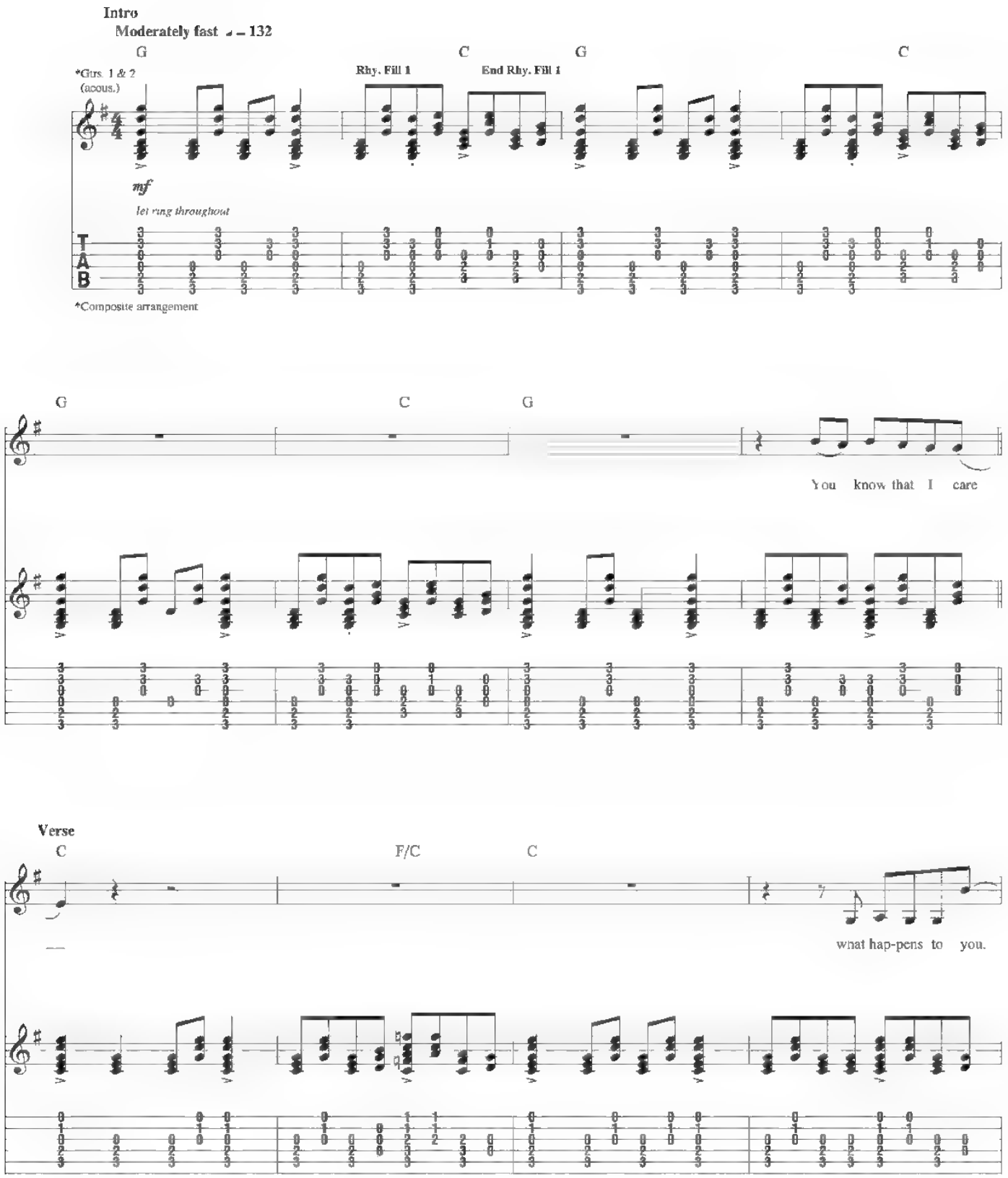

G
Csus2
G
and I did-n't care
C
Cadd4 C Cadd4 C
C/G
for you,
G
Csus2
G
we wou d
A
G/A A7/E G/A
A7
zig - zag our way
through the bore-dom and pa.n,
oc -


G
C
D/A
G
ca sion - al ly glanc ing up through the rain,
Am/E
F
Fmaj7
Am
F
won-der - ing which of the bug-gers to blame,
*T - T T
*T = Thumb on 6th string
C/G
G/B
Am
D
and watch-ing
Dsus4/A
D
Dsus4
G
for pigs on the wing.

from Pink Floyd - *Animals*

Pigs On The Wing (Part 2)

Words and Music by Roger Waters



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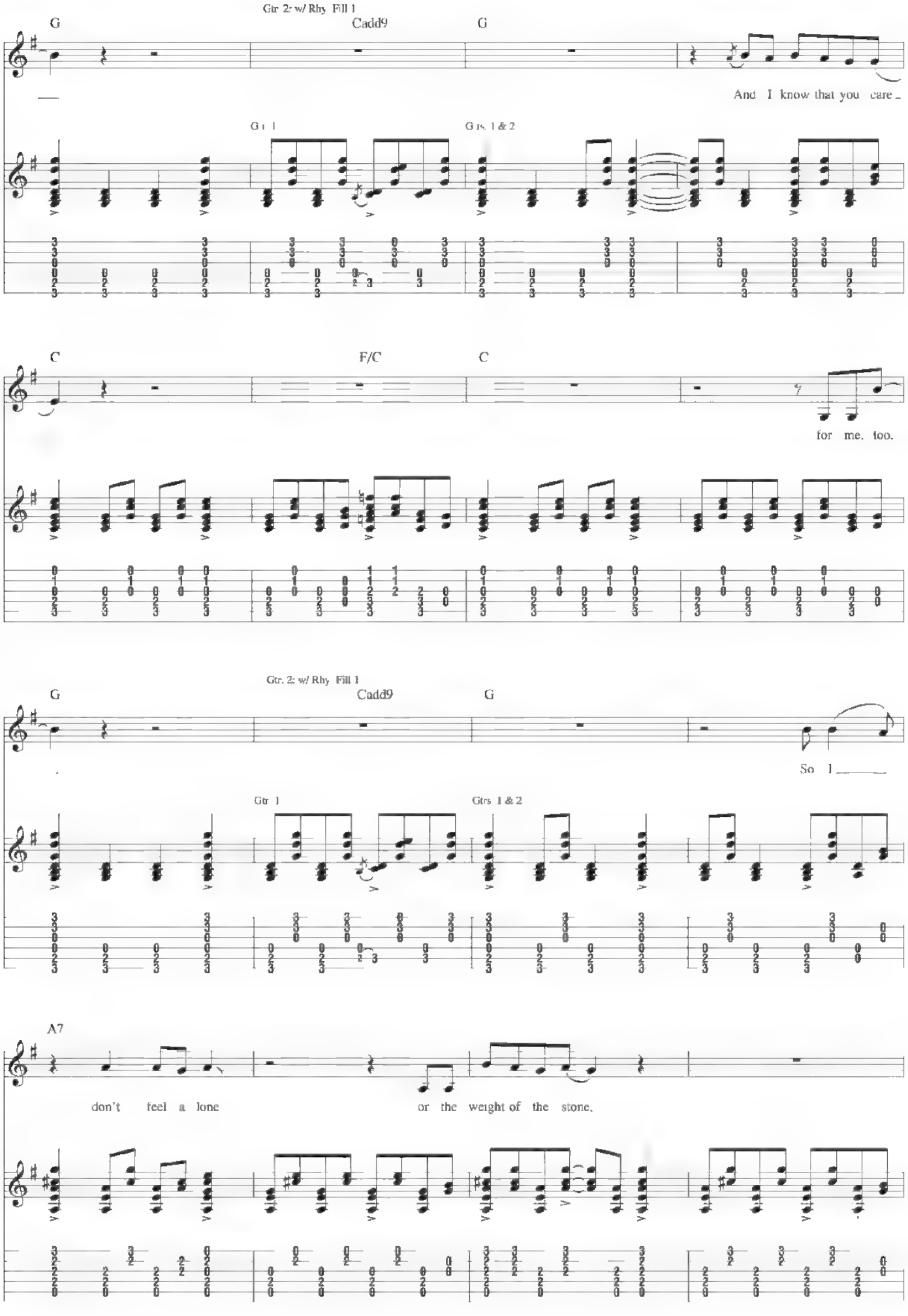
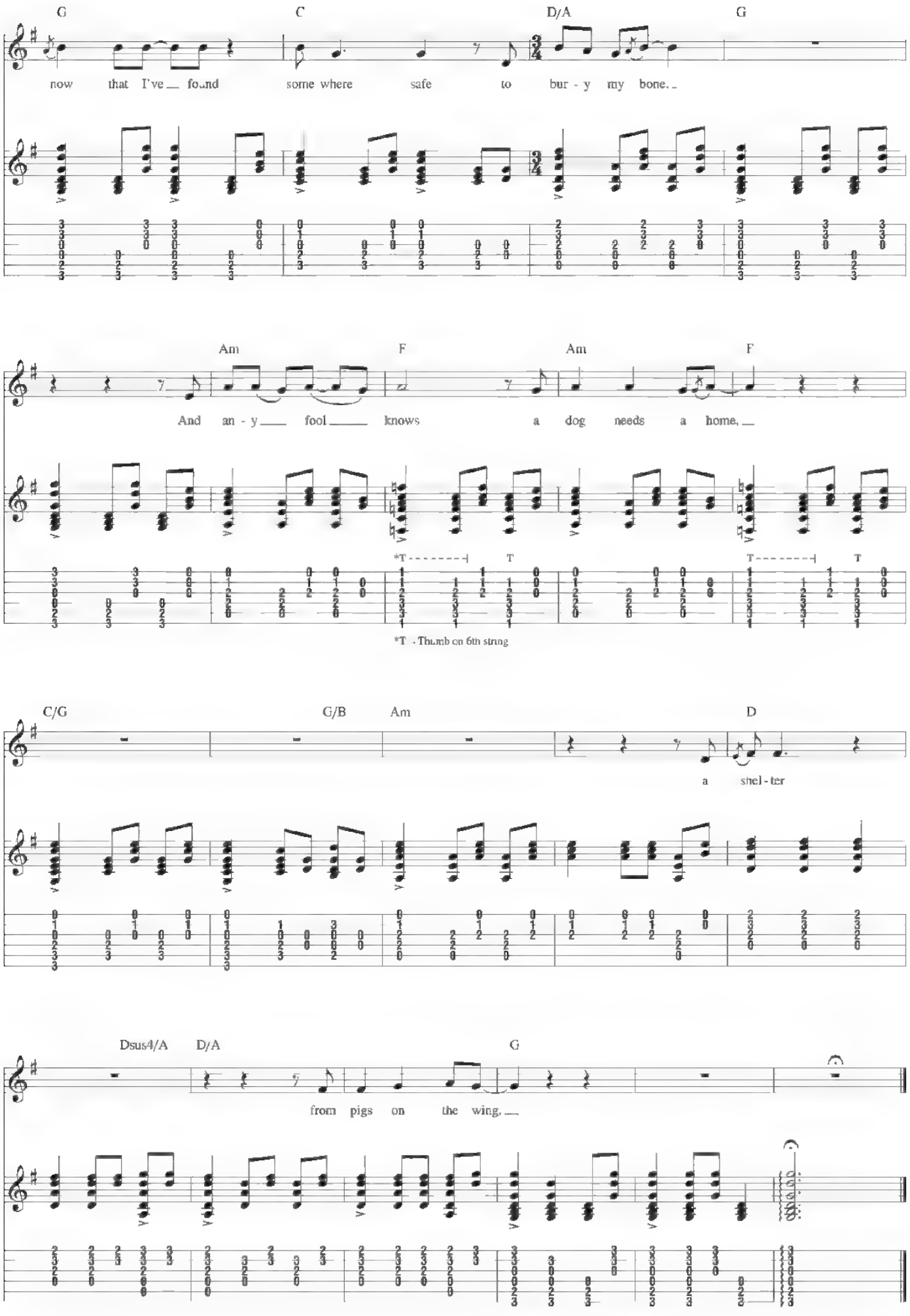

Gtr 2: w/ Rhy Fill 1
G
Cadd9
G
And I know that you care
Gtr 1
Gtrs 1 & 2
C
F/C
C
for me, too.
Gtr. 2: w/ Rhy Fill 1
G
Cadd9
G
So I
Gtr 1
Gtrs 1 & 2
A7
don't feel a lone
or the weight of the stone.


G
C
D/A
G
now that I've found some where safe to bur - y my bone.
Am
F
Am
F
And an - y fool knows a dog needs a home,
*T
T
T
T
*T - Thumb on 6th string
C/G
G/B
Am
D
a shel - ter
Dsus4/A
D/A
G
from pigs on the wing.

from Pink Floyd - *Meddle*

A Pillow Of Winds

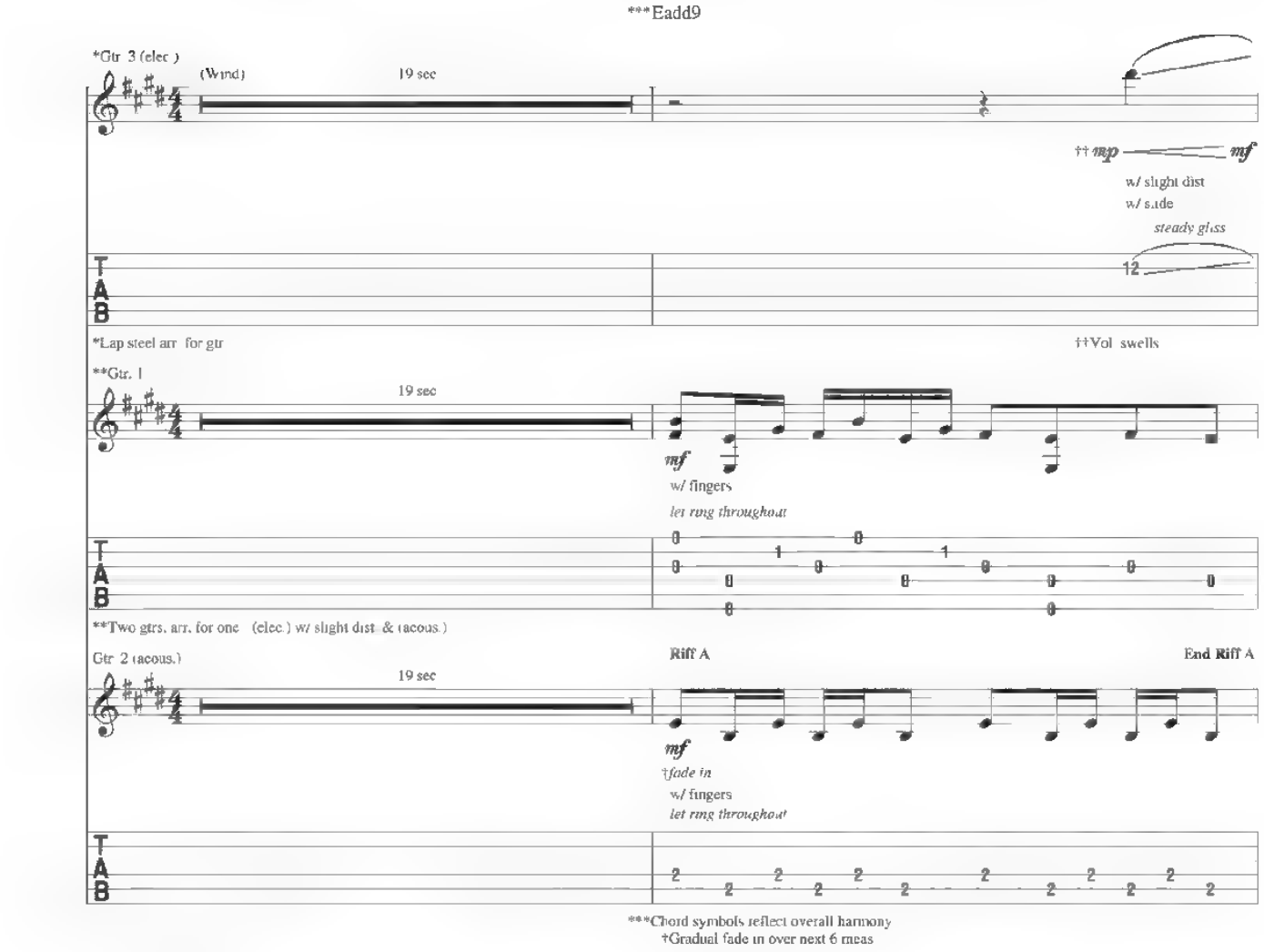
Words and Music by Roger Waters and David Gilmour

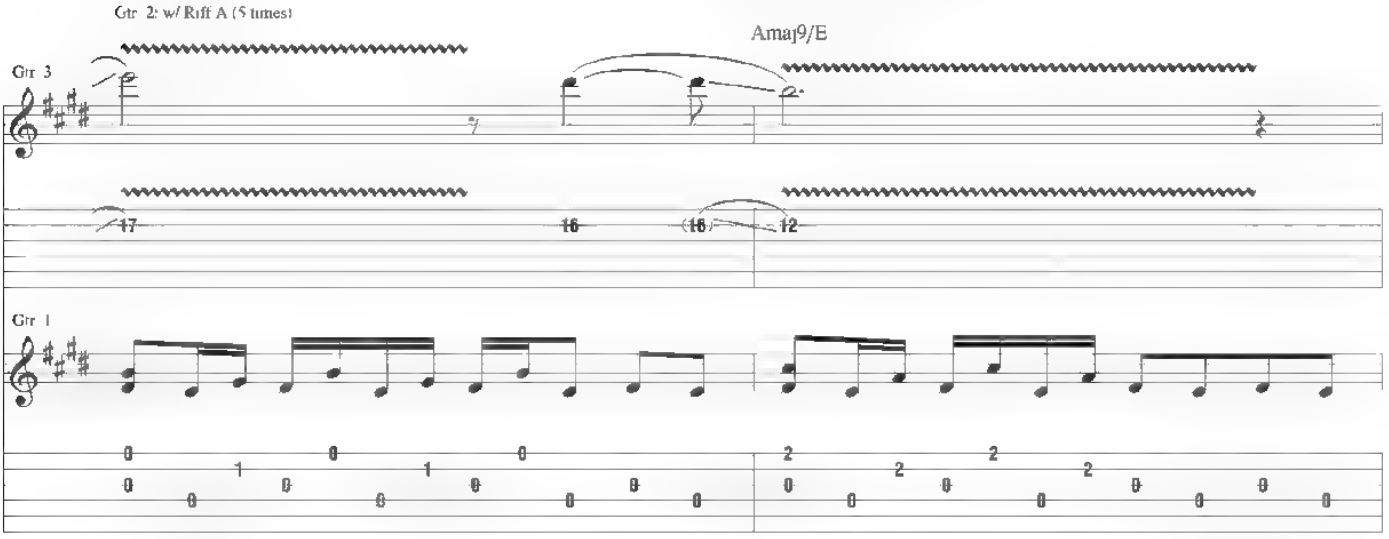
Gtr 1: Open Em(add9) tuning: (low to high) E-B-E-B-G-B

Gtrs. 3 & 5: Open E tuning: (low to high) E-B-E-G#-B-E

Intro

Slowly ♩ = 72





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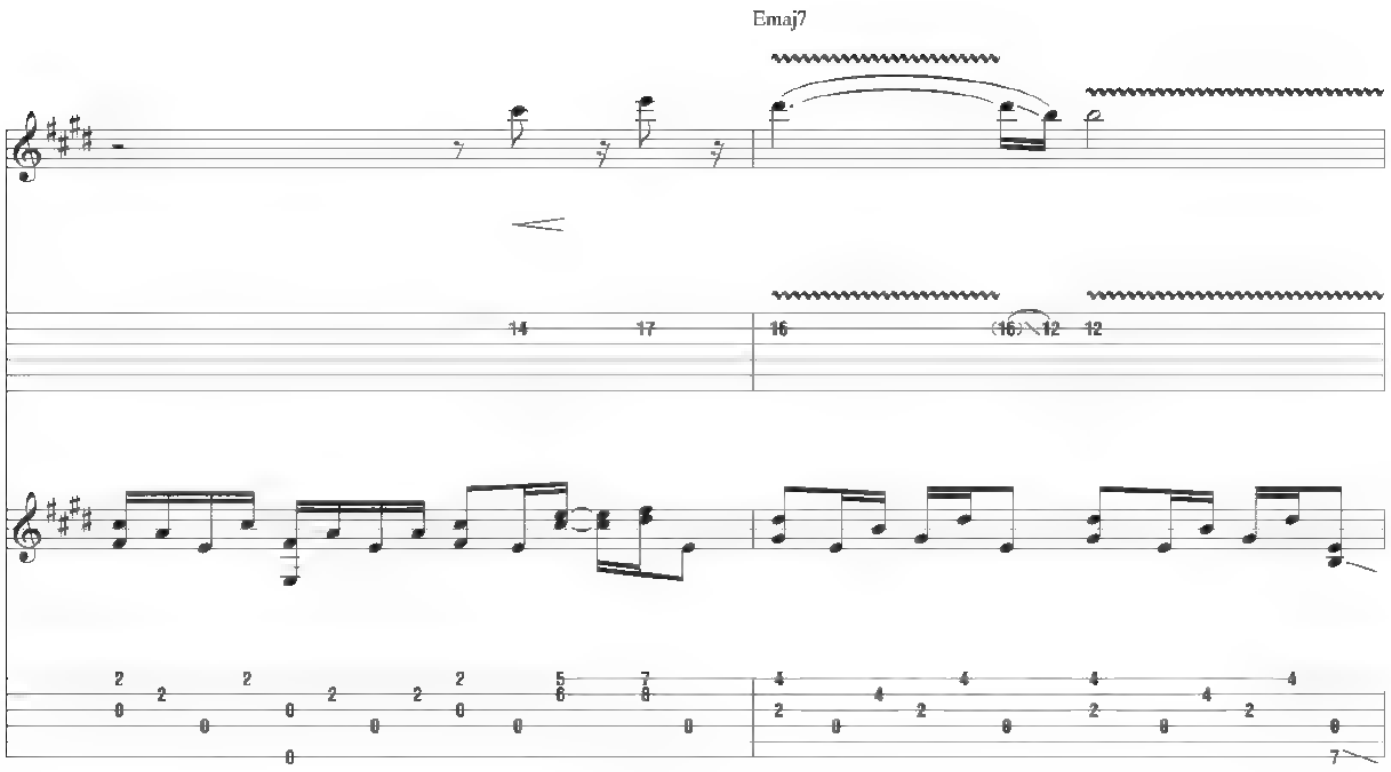
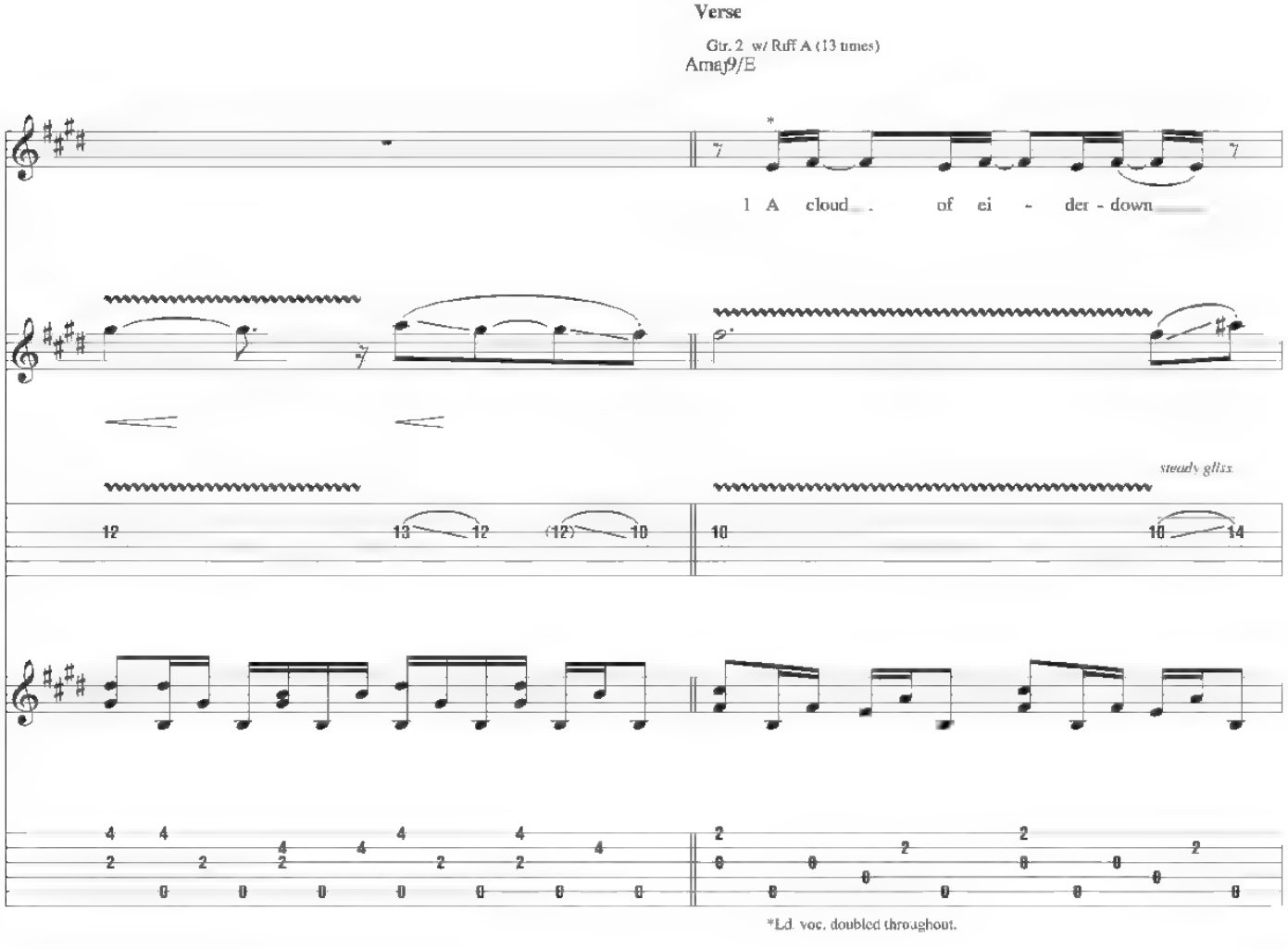


Verse

Gtr. 2 w/ Ruff A (13 times)



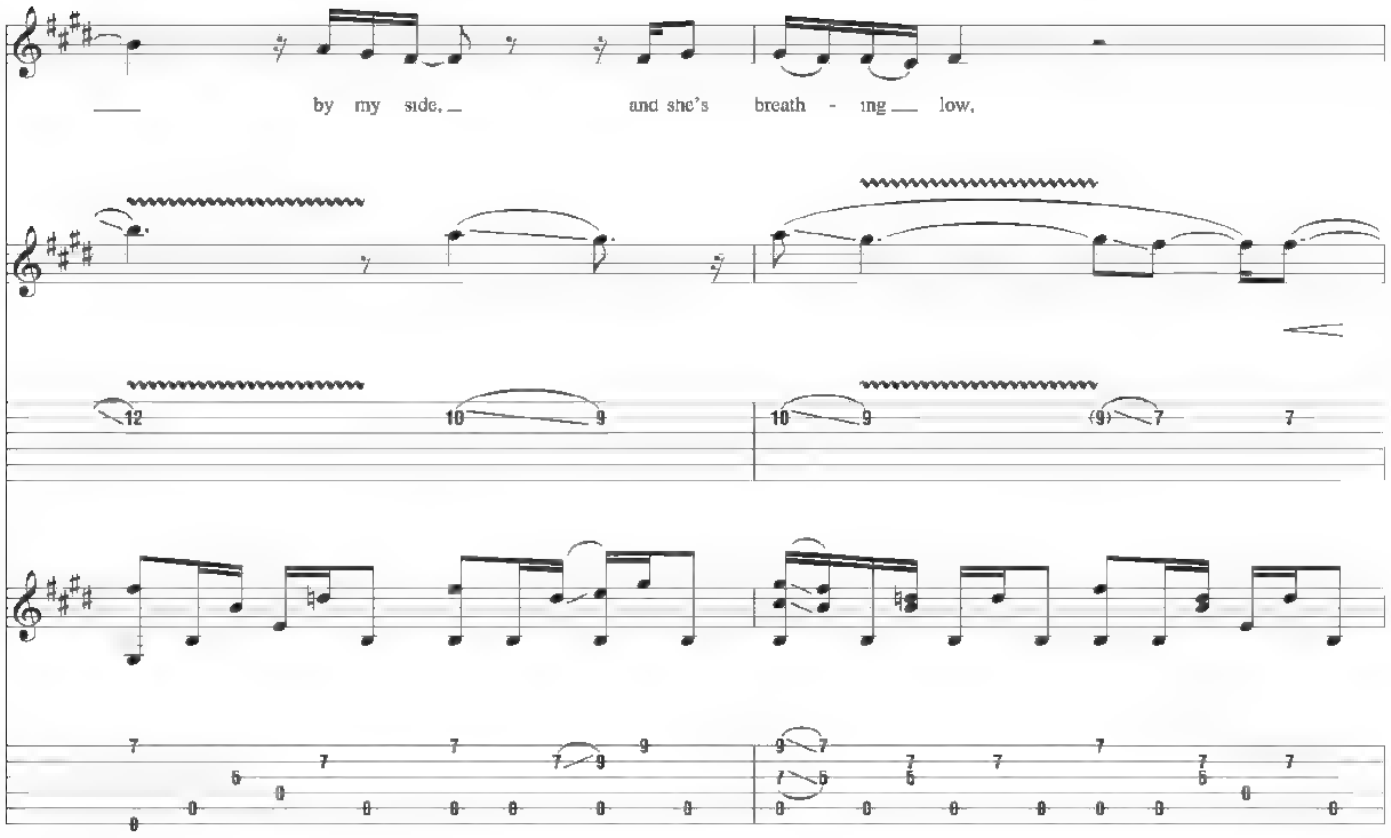
*Ld. voc. doubled throughout.

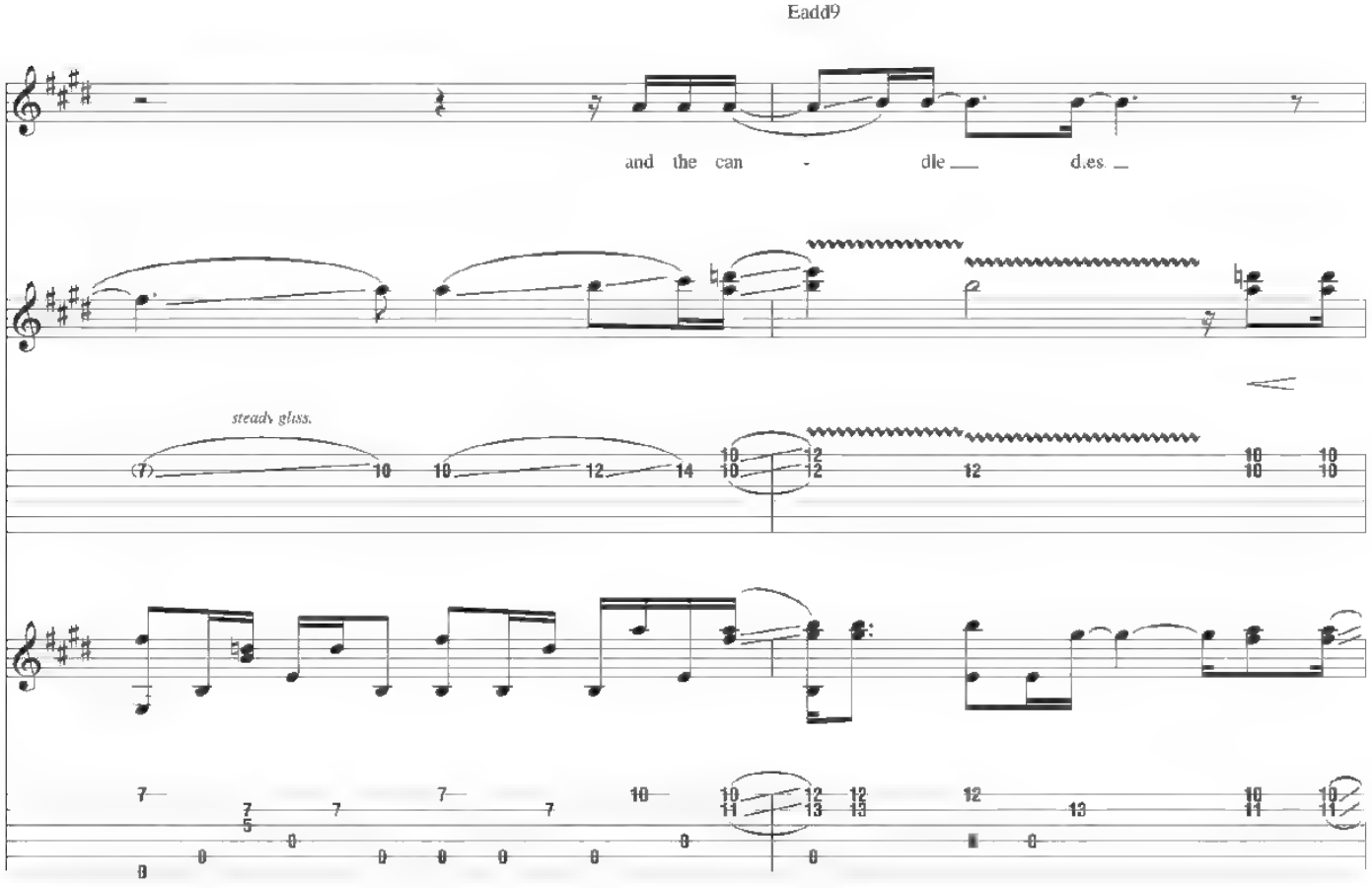
Emaj7

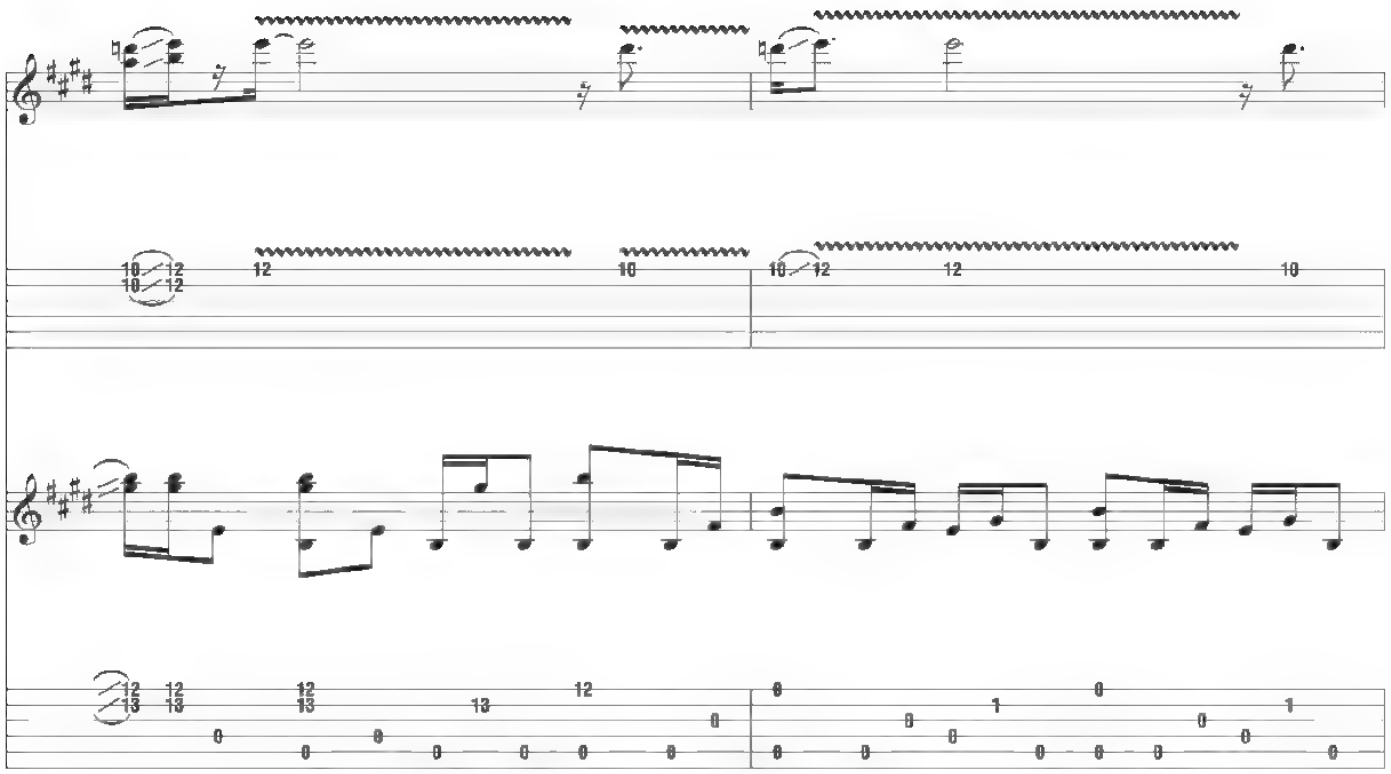
draws a - round me, soft - en - ing the sound.

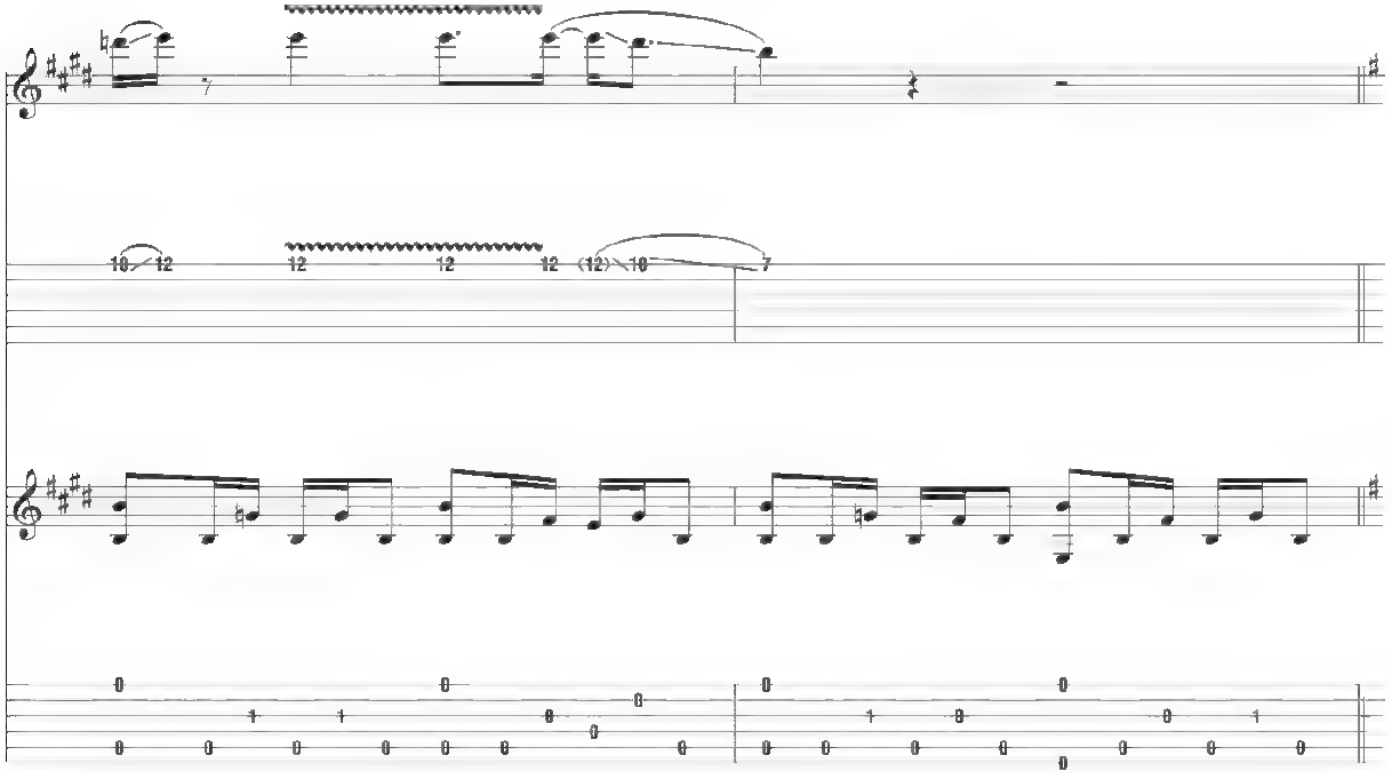
Bm/E

Sleep - y time when I lie with my love


by my side, and she's breath - ing low,

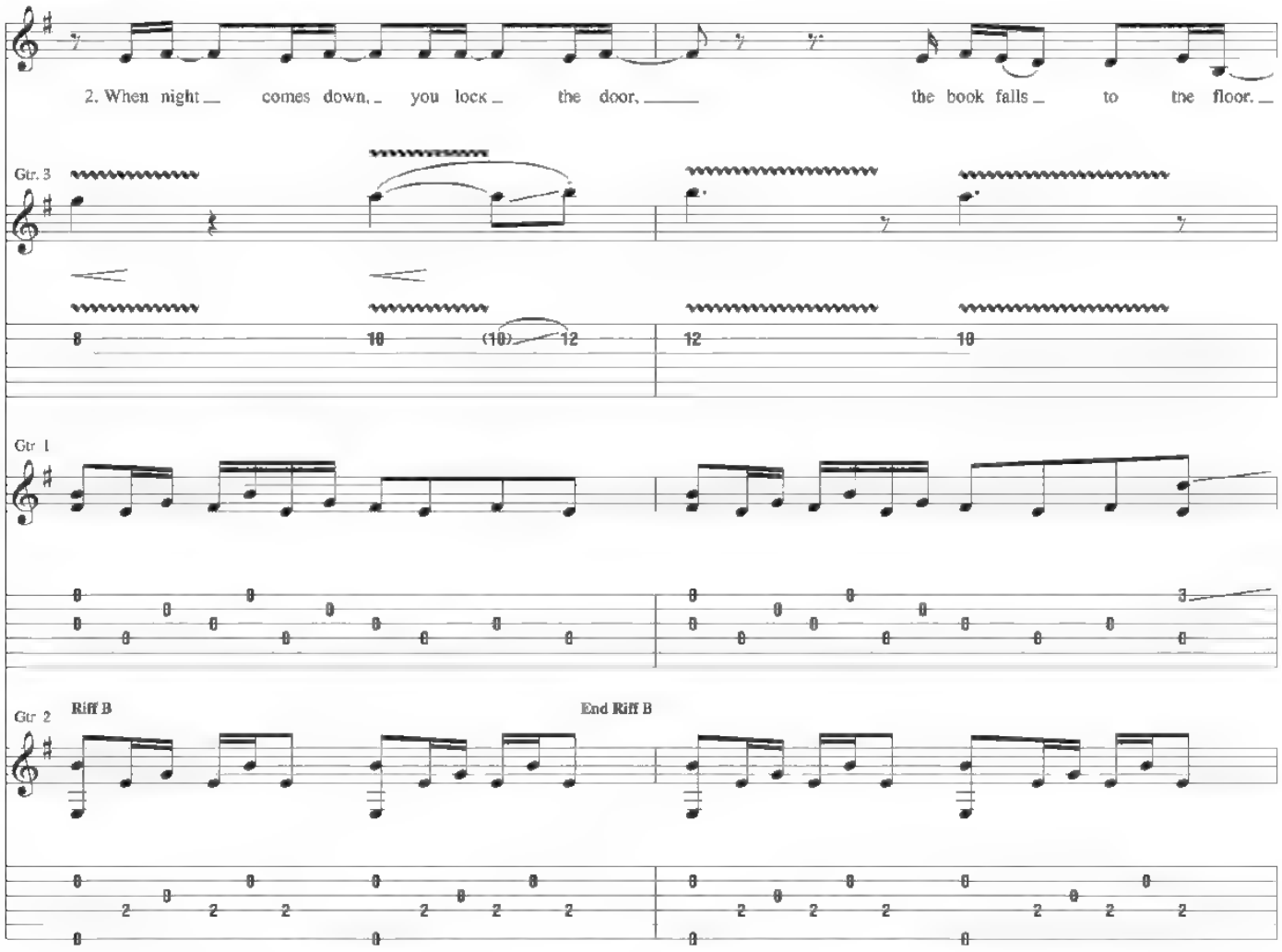

Eadd9
and the can - dle d.es
steady gliss.



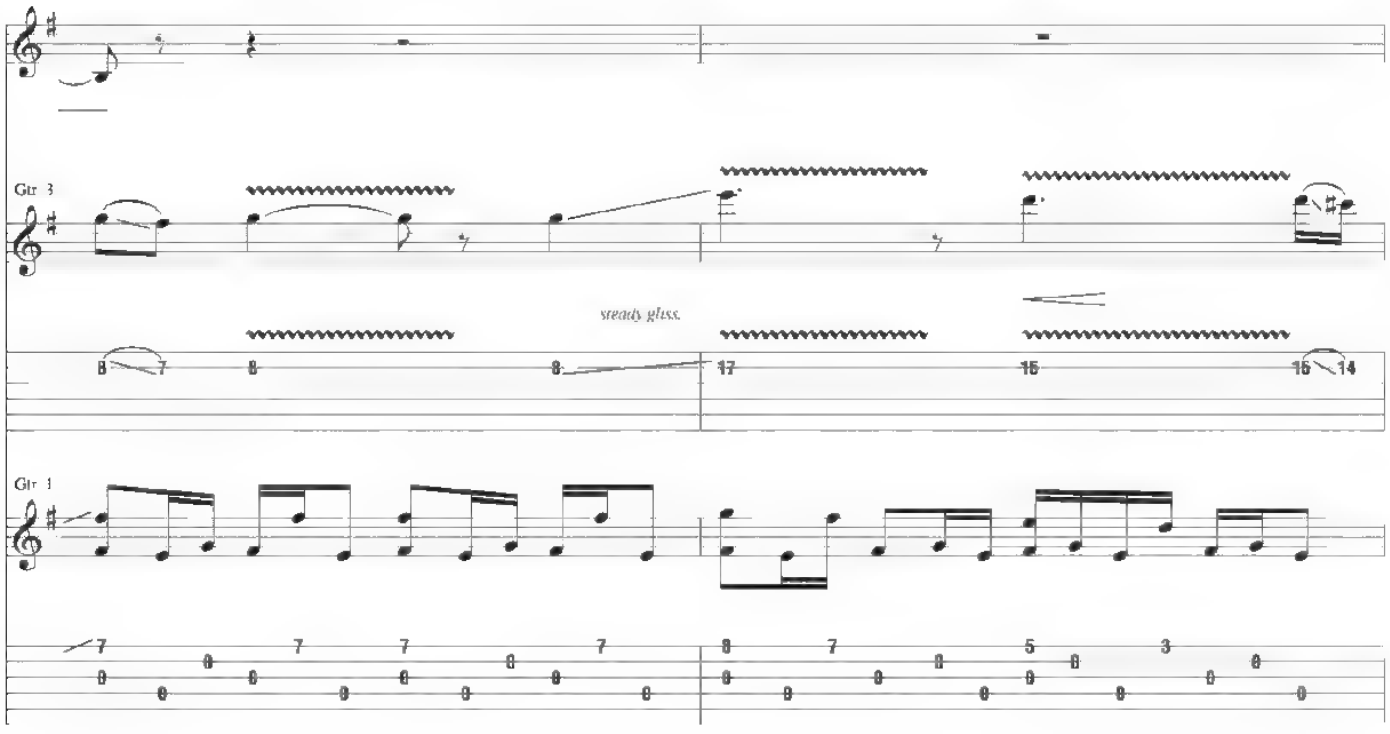


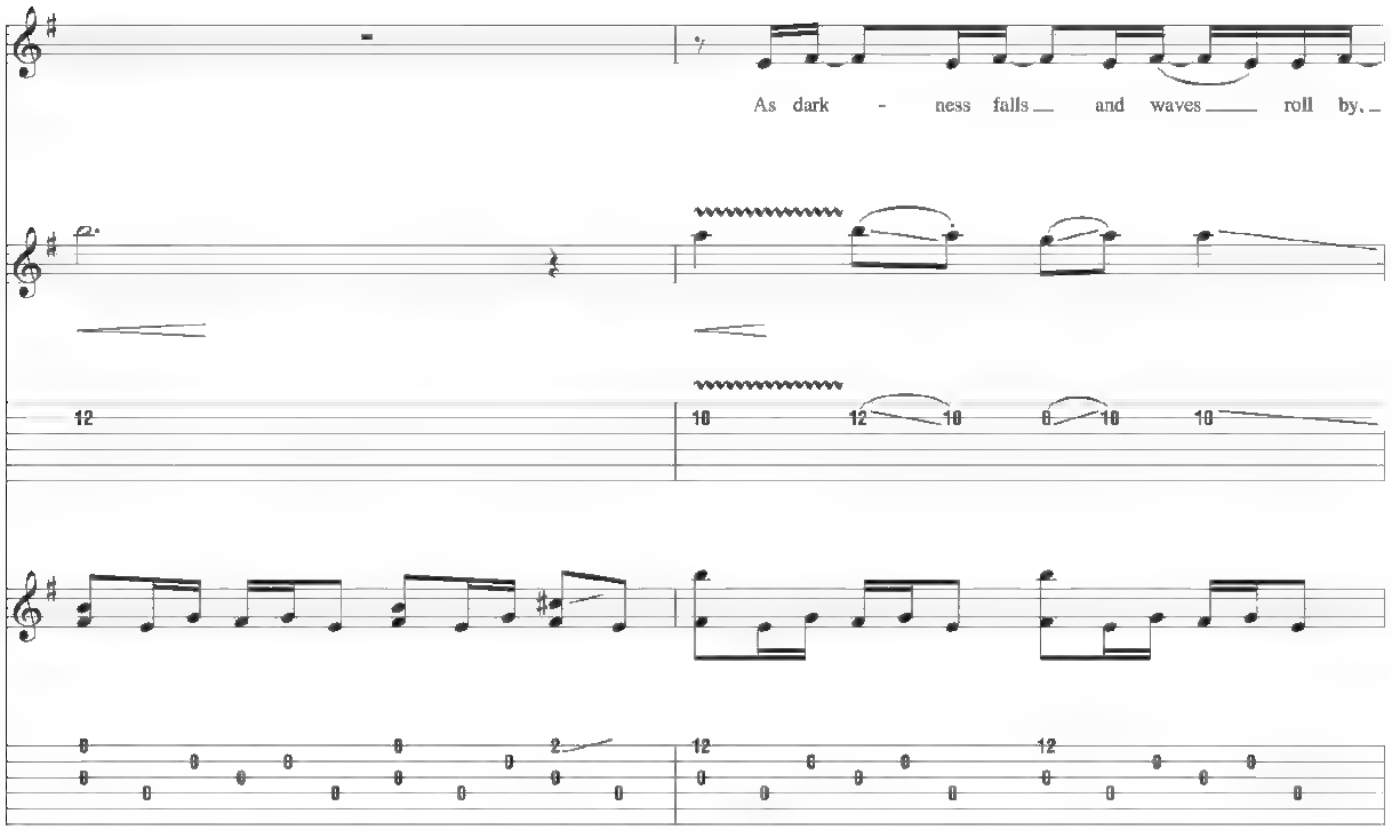
Verse

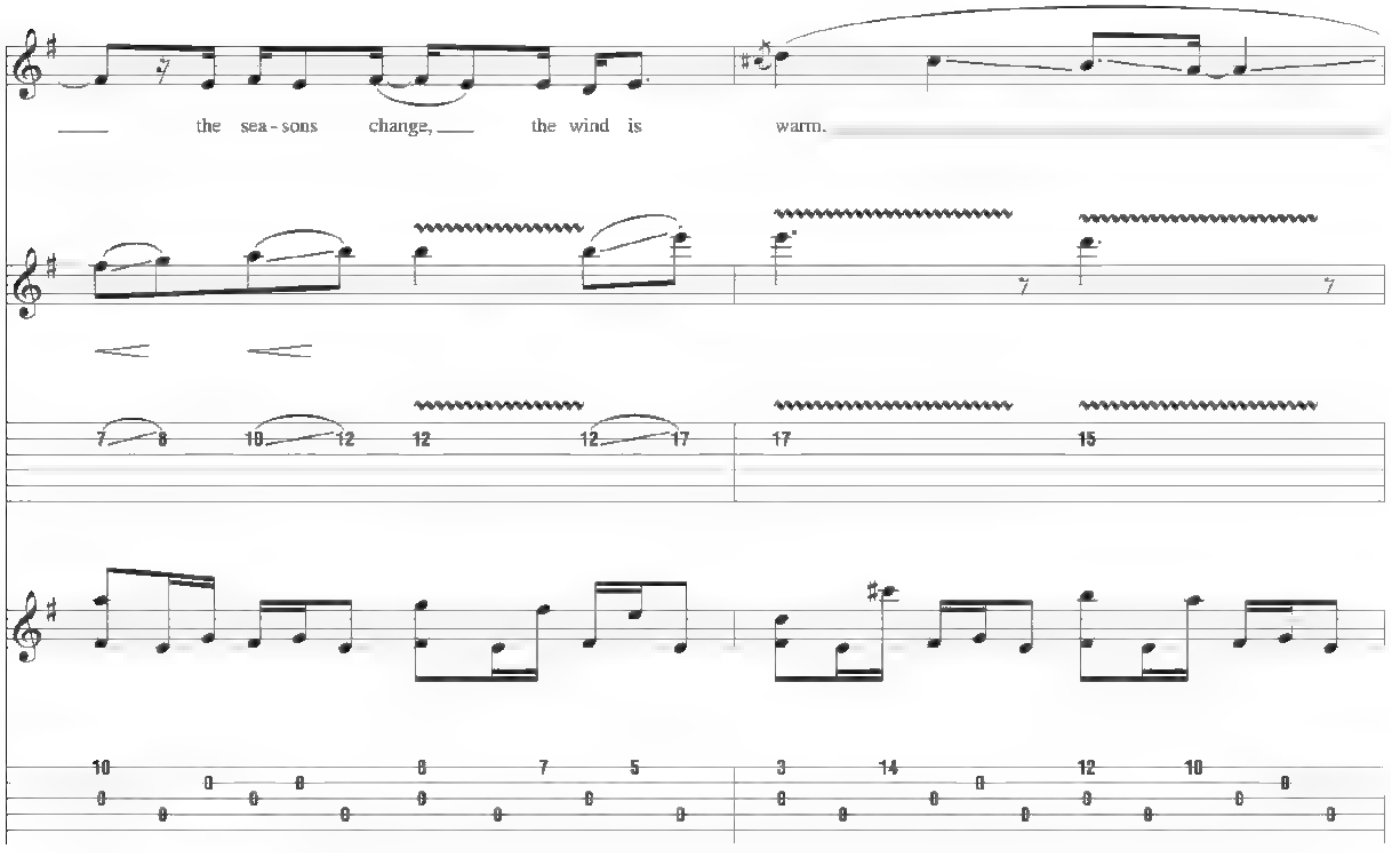
Em(add9)

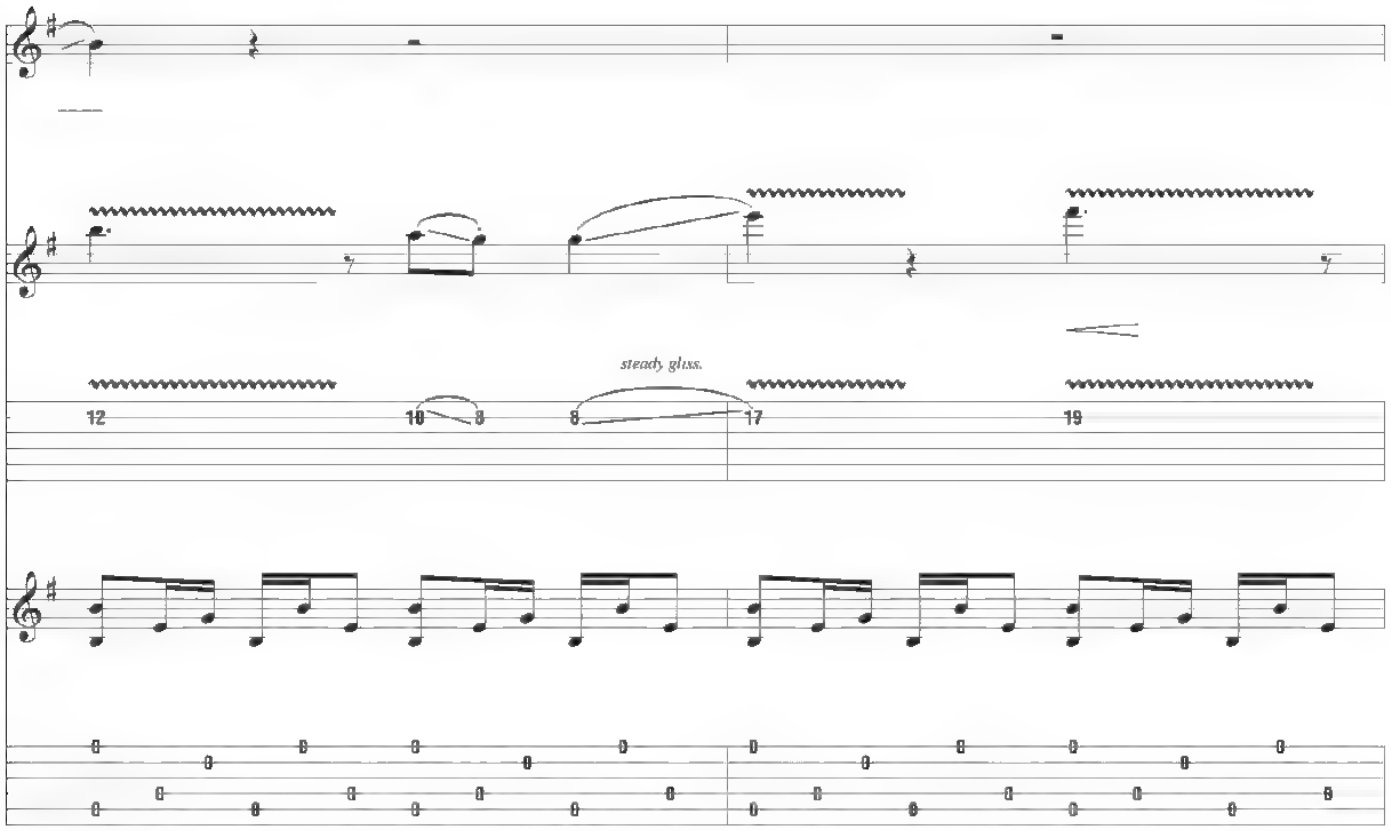


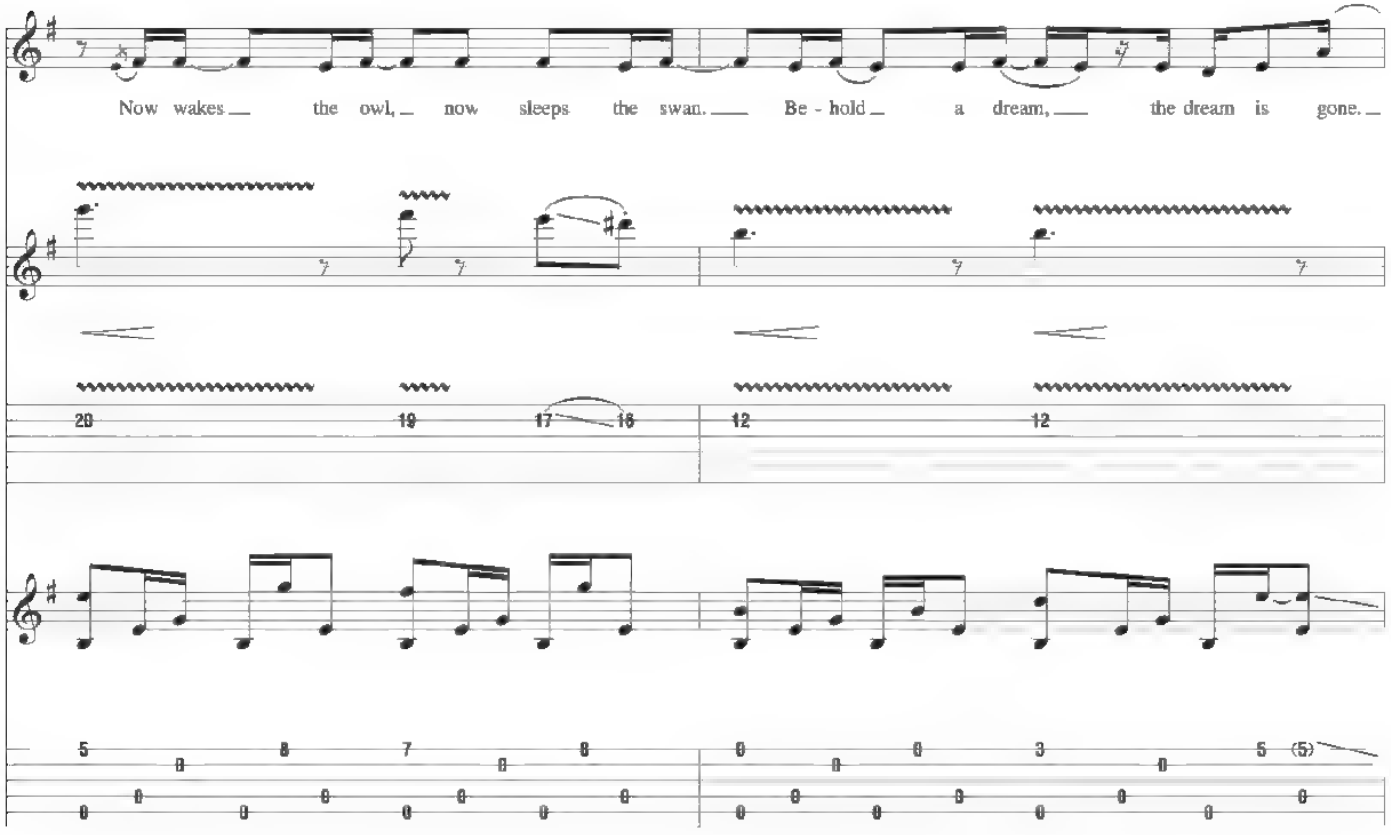
Gtr 2: w/ Riff B (16 times)

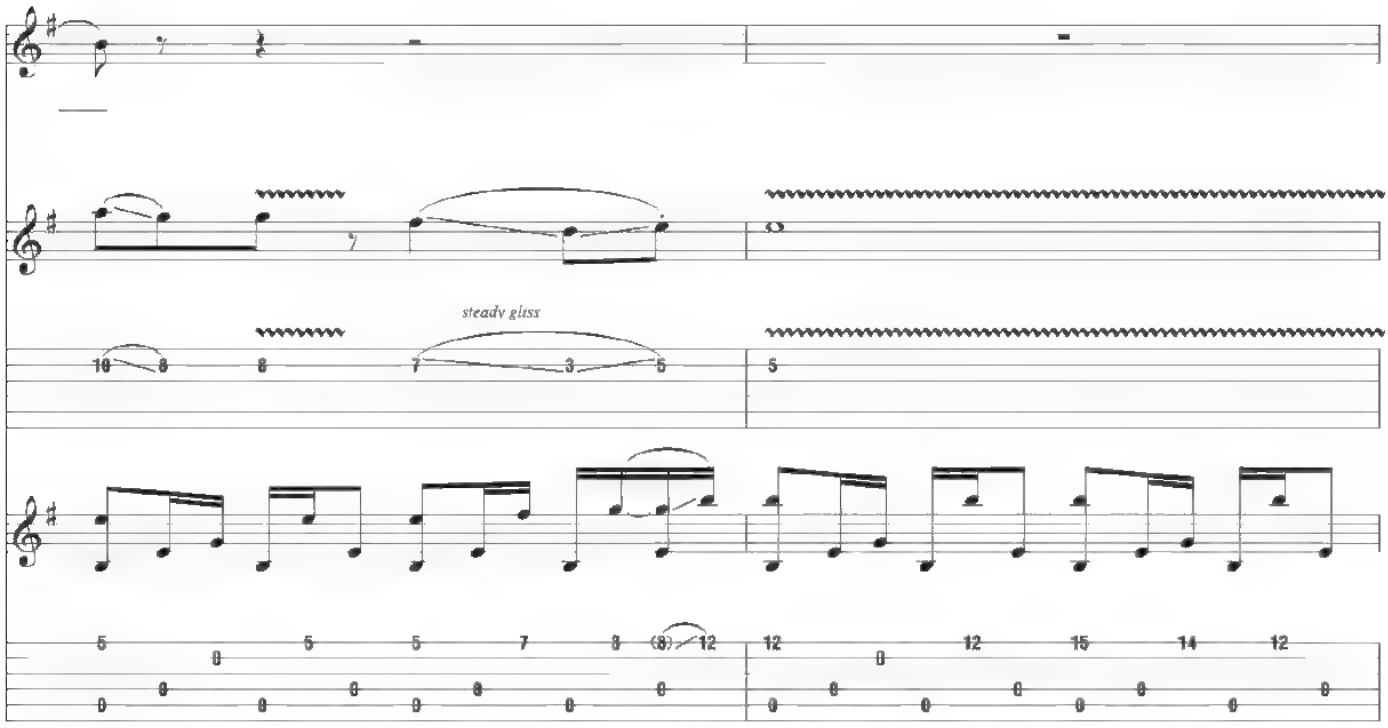


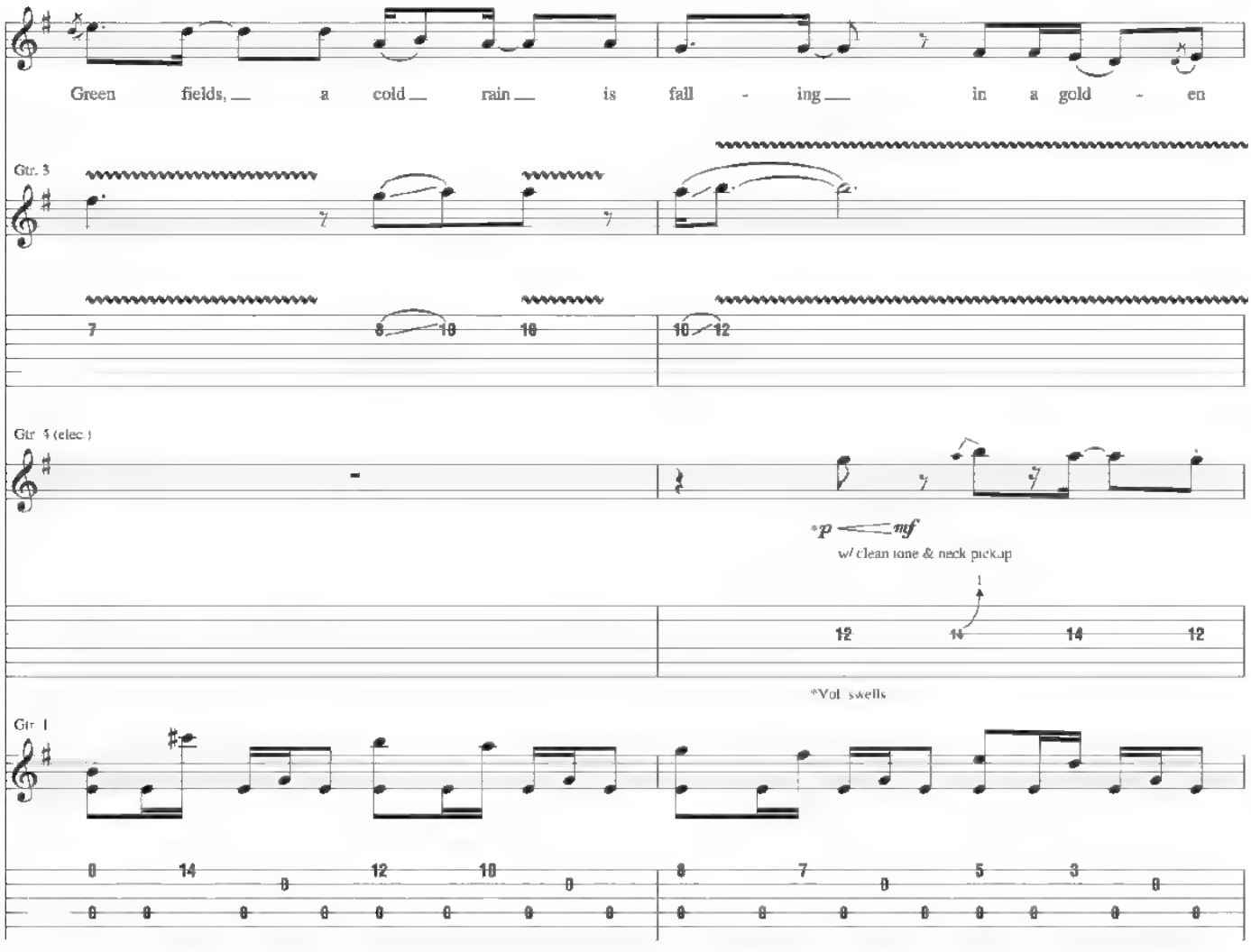

As dark - ness falls and waves roll by,


the sea - sons change, the wind is warm.

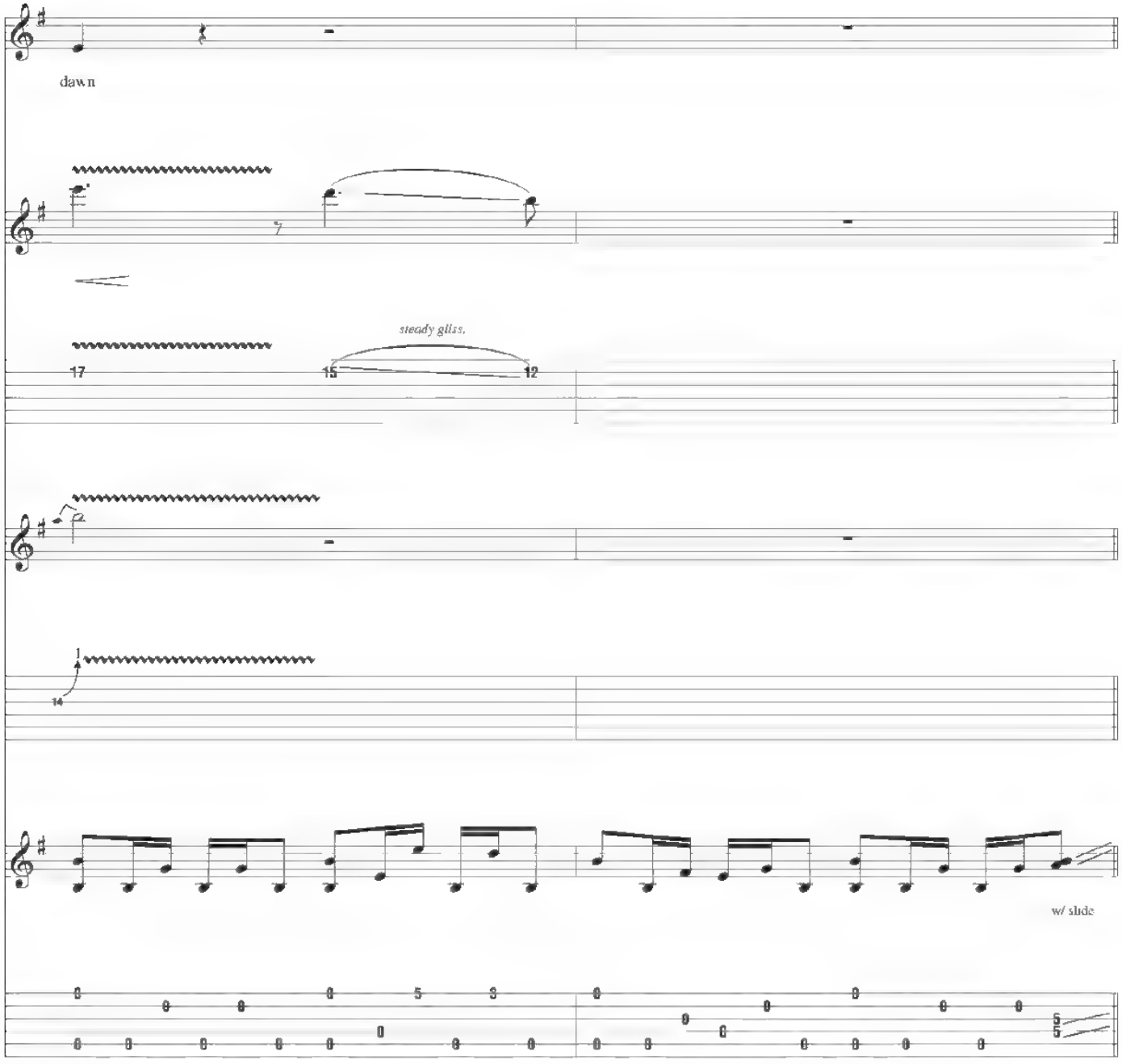

steady gliss.


Now wakes the owl, now sleeps the swan. Be - hold a dream, the dream is gone.


steady gliss


Green fields, a cold rain is fall - ing in a gold - en
Gtr. 3
Gtr. 4 (elec.)
*p mf
w/ clean tone & neck pickup
*Vol. swells
Gtr. 1

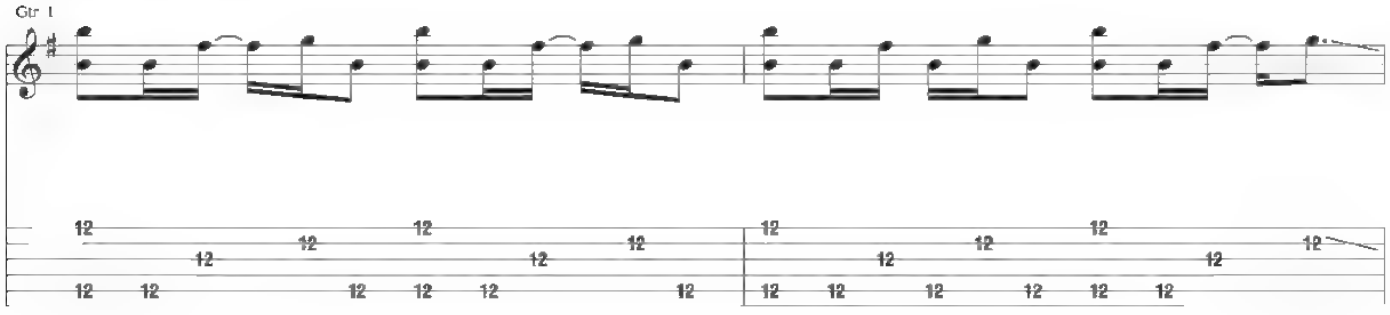
Gtrs. 3 & 4 tacet

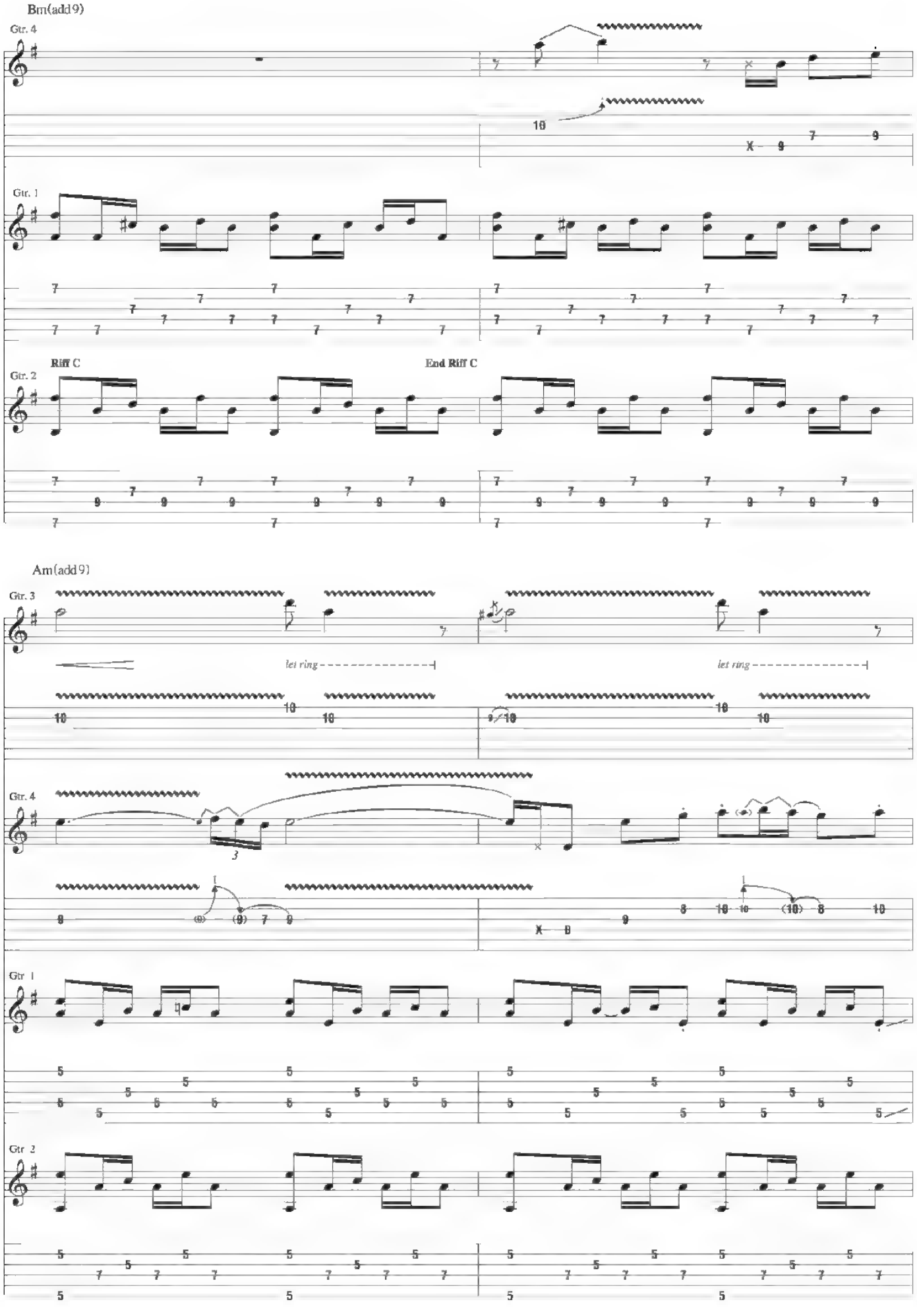


Interlude

Gtr. 2, w/ Riff B (2 times)

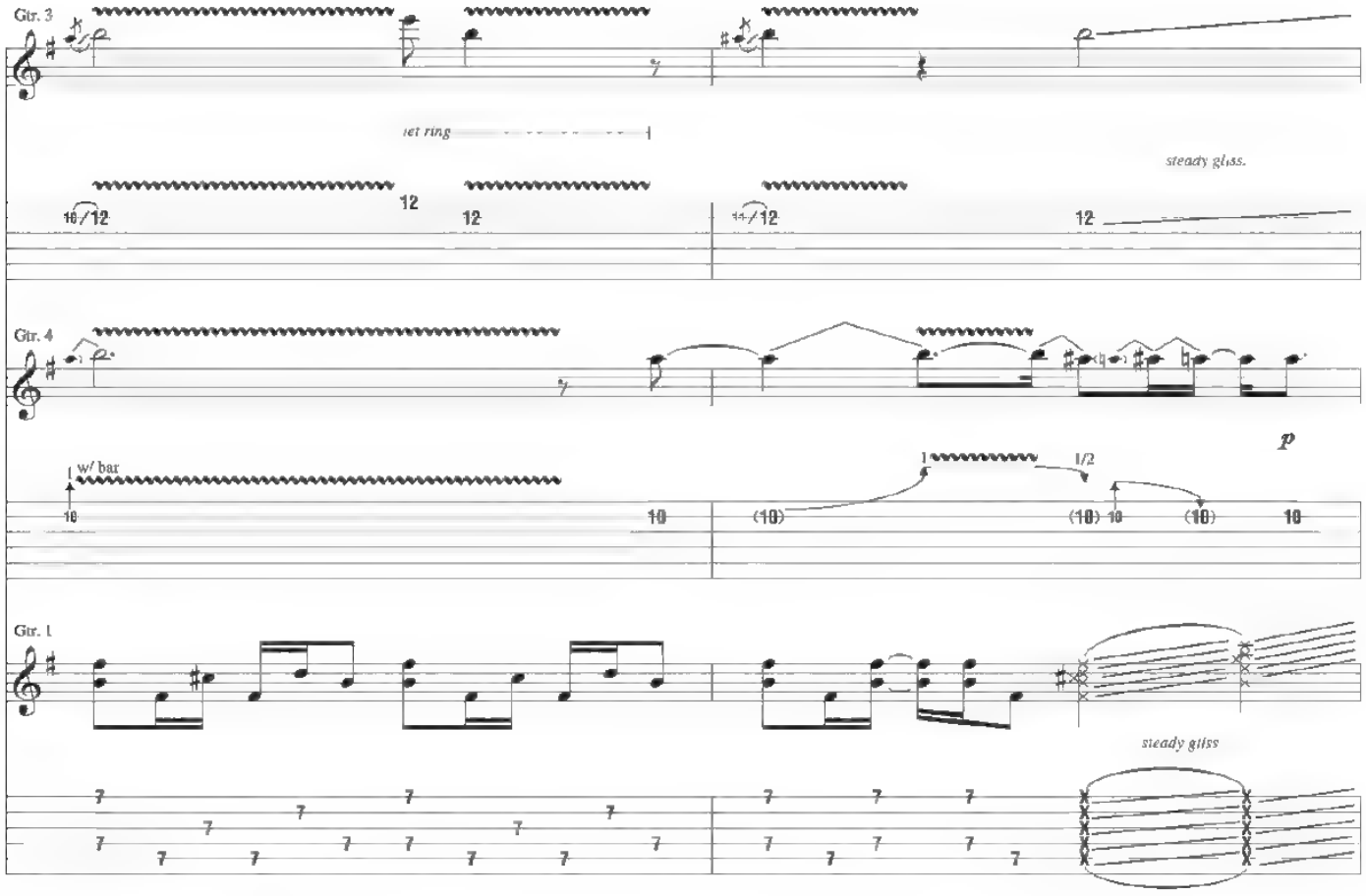
Em(add9)




Bm(add9)
Gtr. 4
Gtr. 1
Riff C
End Riff C
Gtr. 2
Am(add9)
Gtr. 3
let ring
let ring
Gtr. 4
Gtr. 1
Gtr. 2

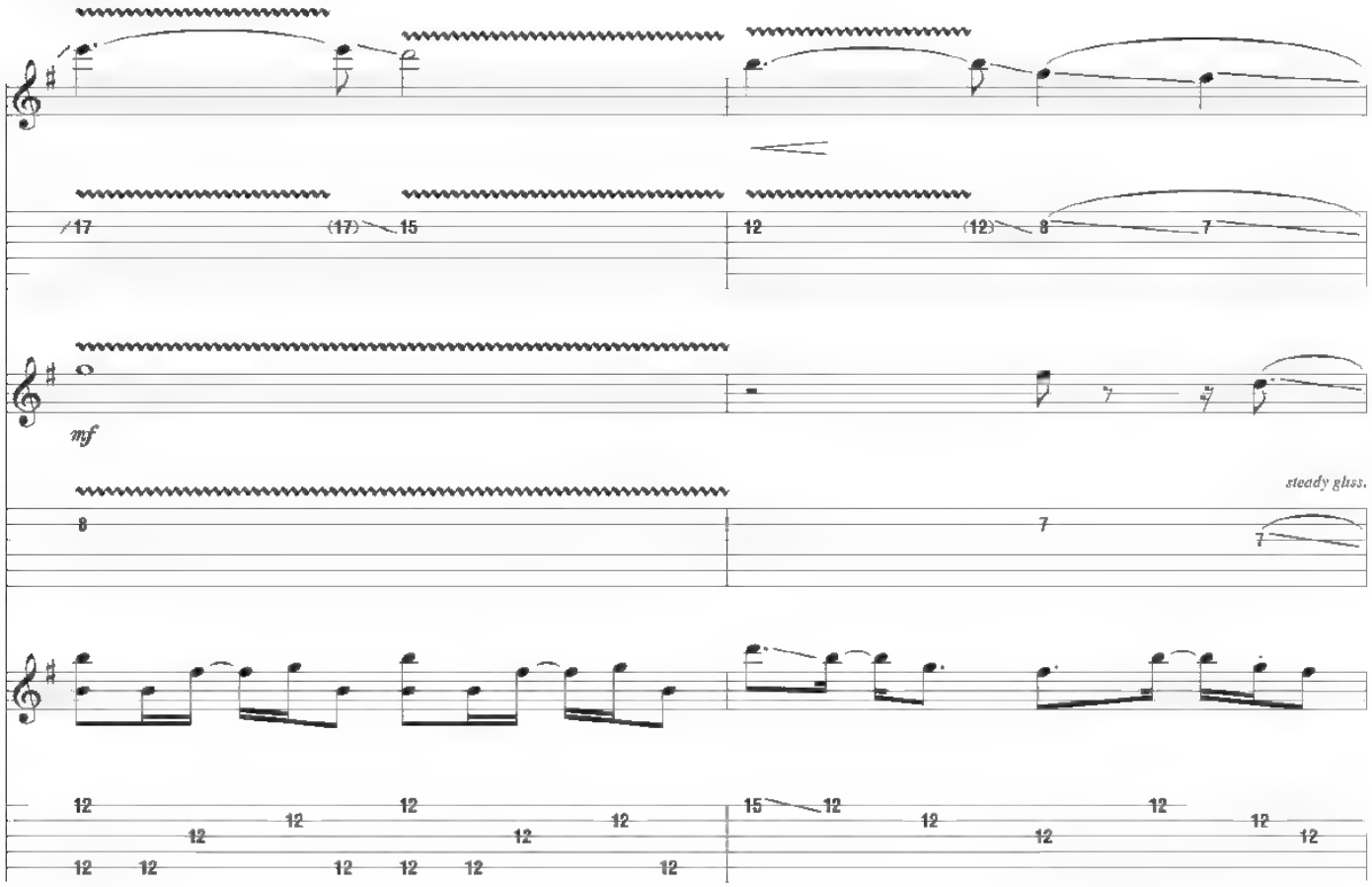
Gtr. 2: w/ Riff C (2 times)

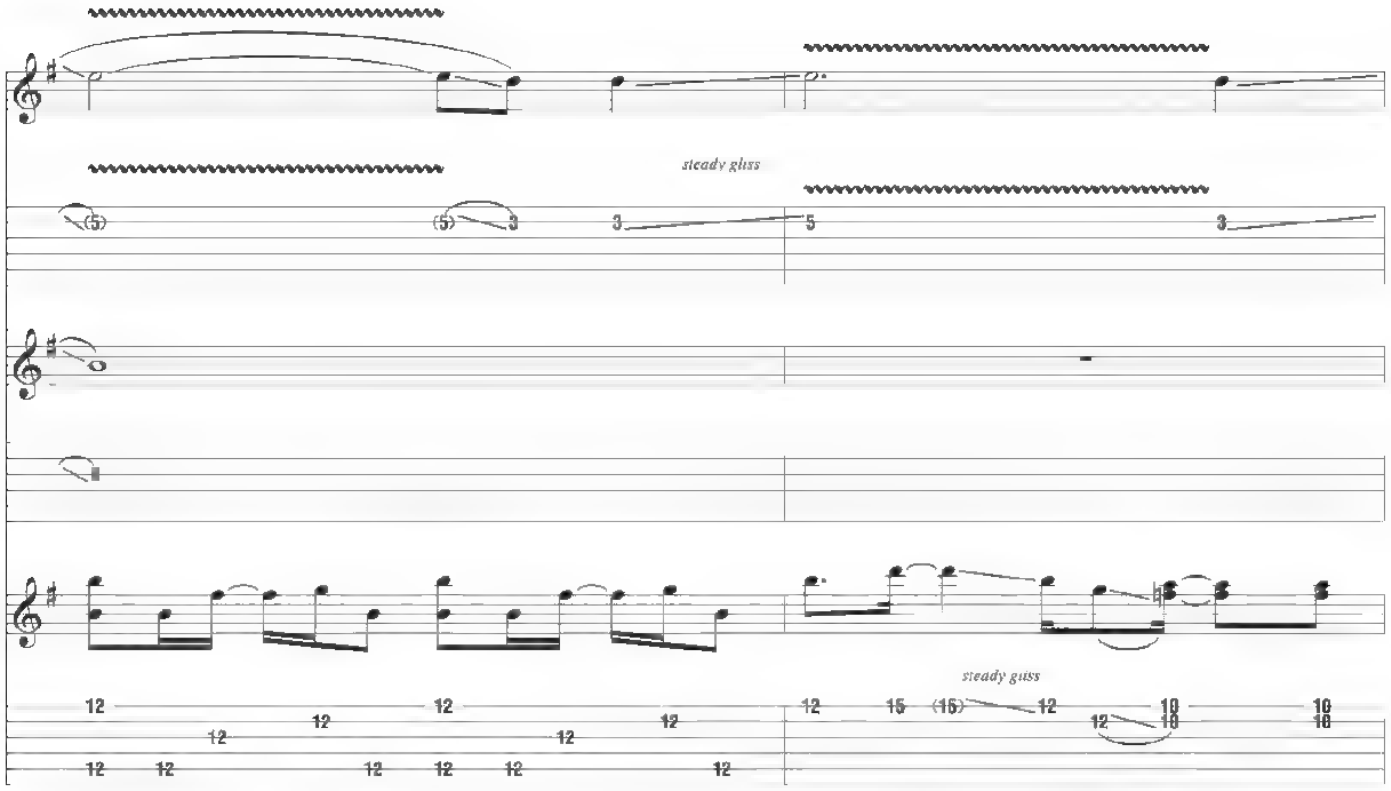
Bm(add9)

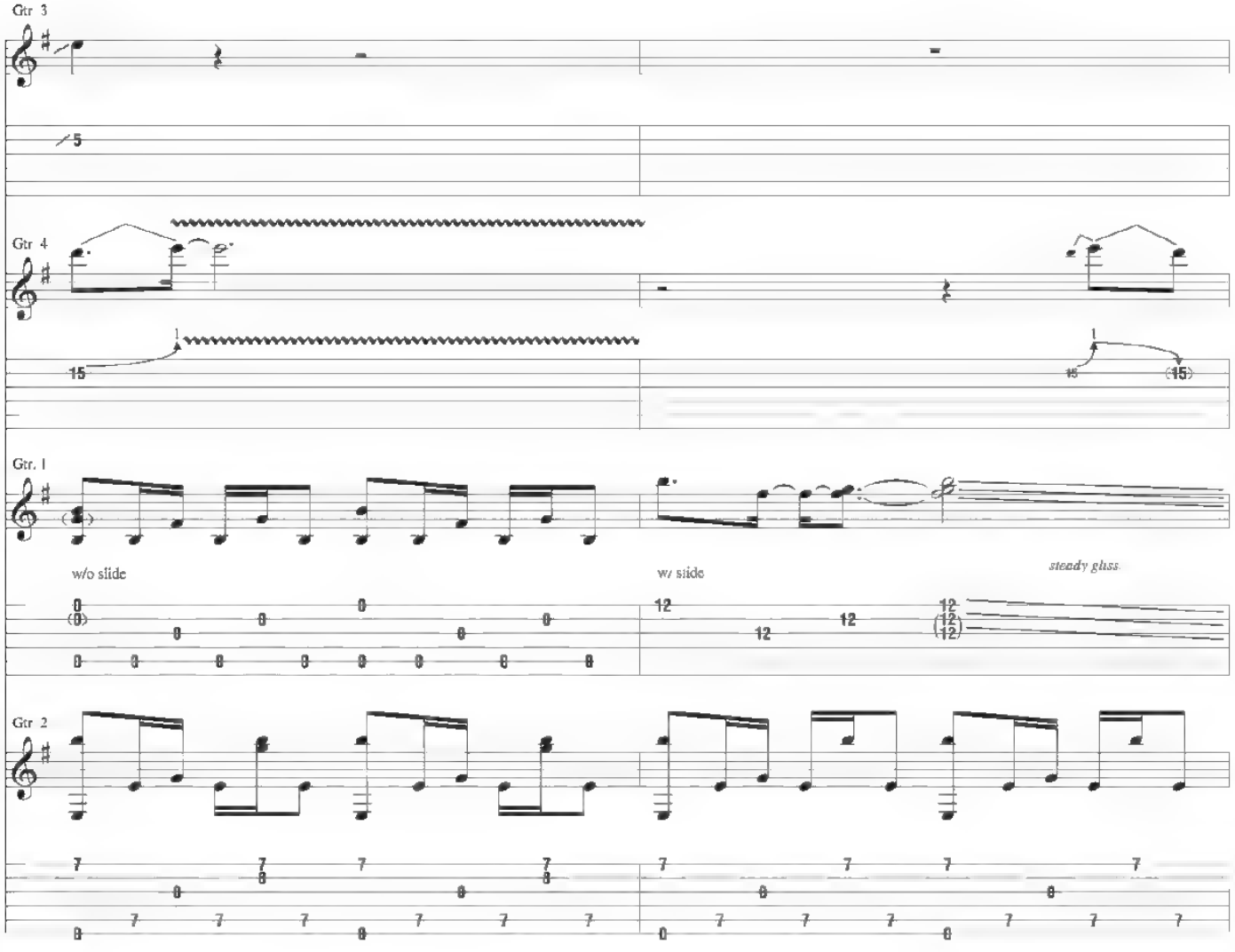


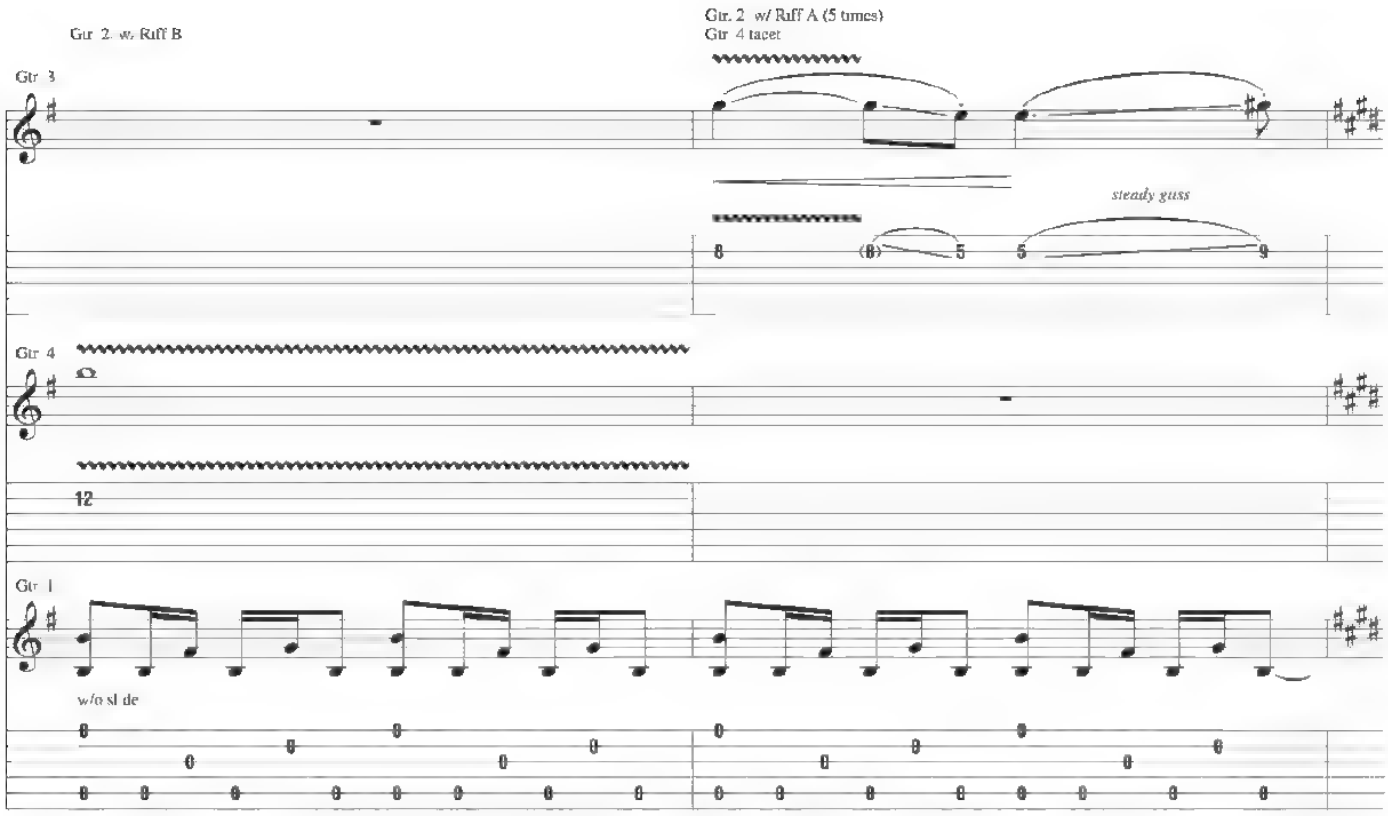
Gtr. 2: w/ Riff B (4 times)

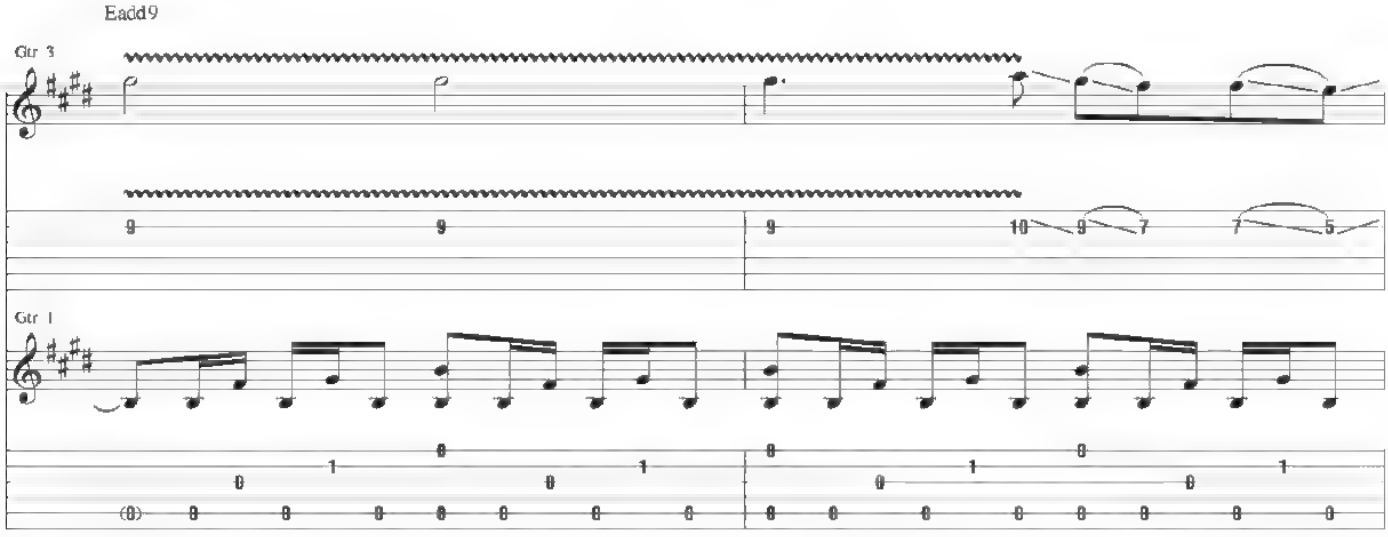
Em(add9)

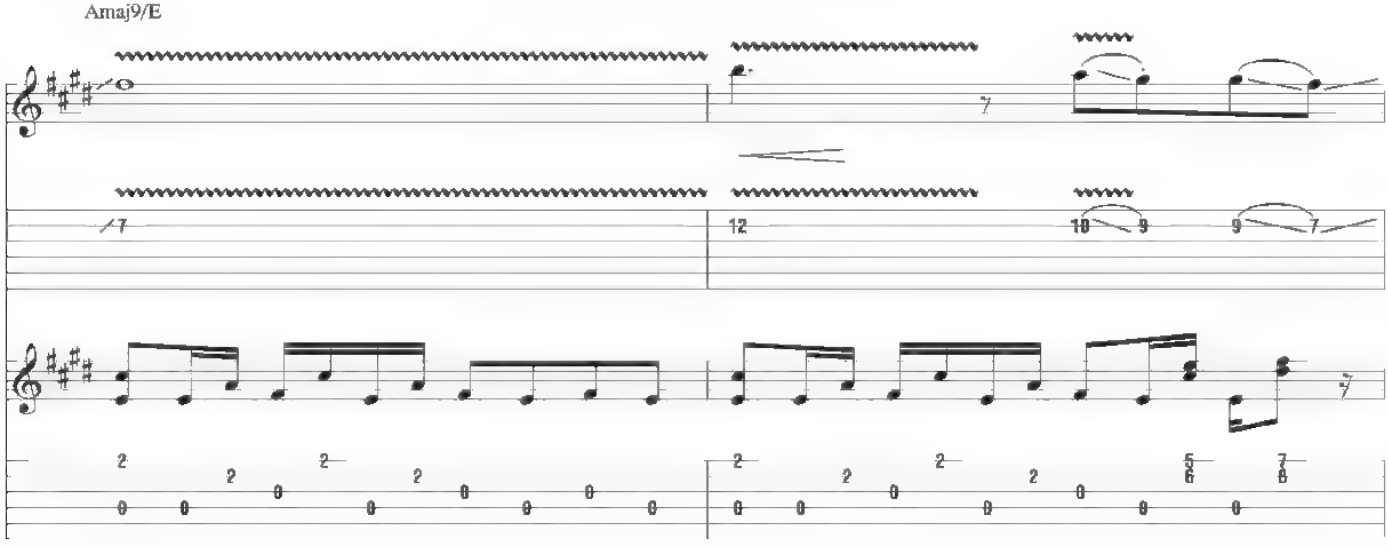


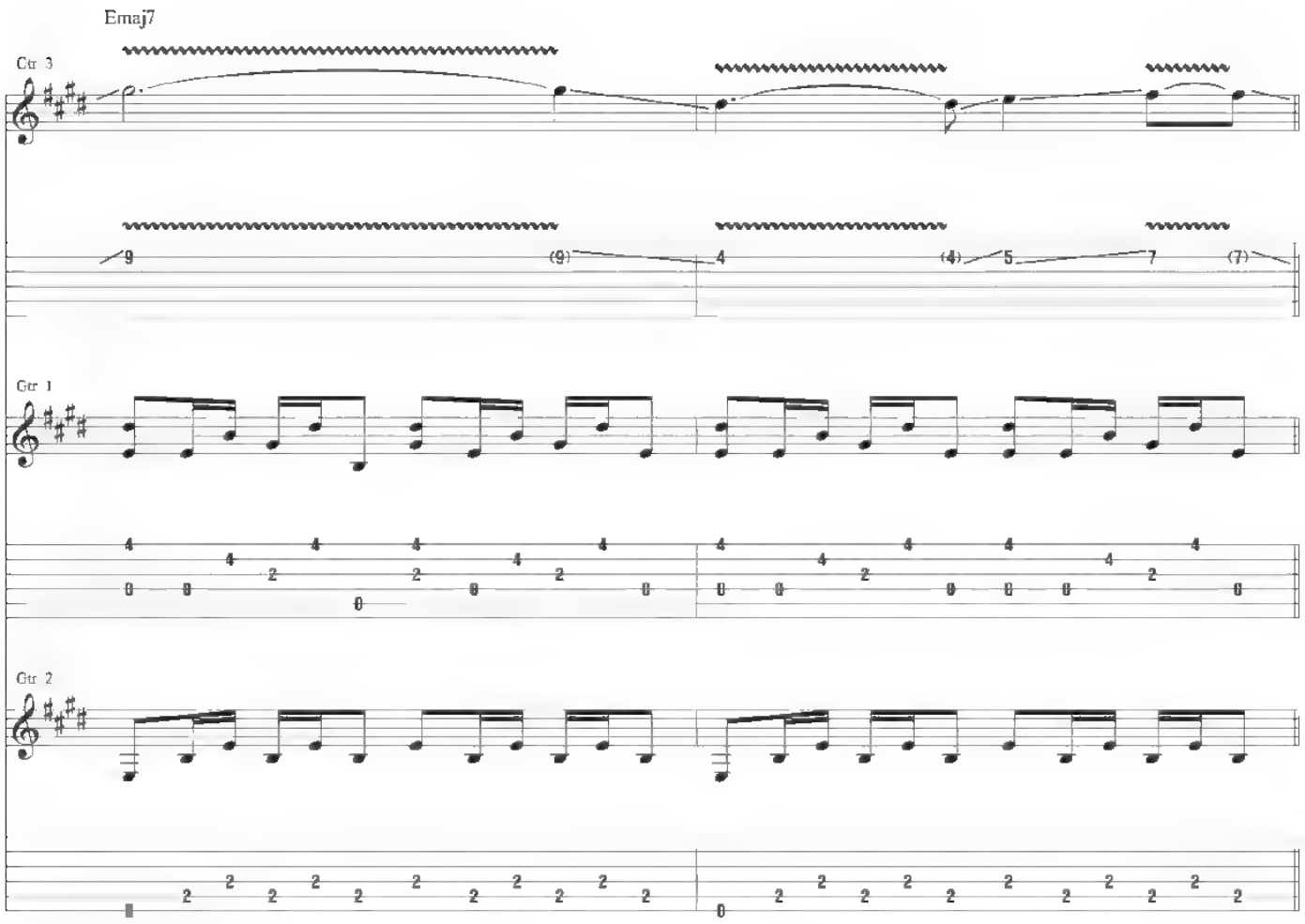

steady gliss
steady gliss


Gtr 3
Gtr 4
Gtr. 1
w/o slide
w/ slide
steady gliss
Gtr 2


Gtr 2 w/ Riff B
Gtr. 2 w/ Riff A (5 times)
Gtr 4 tacet
Gtr 3
steady guss
Gtr 4
12
Gtr 1
w/o sl de

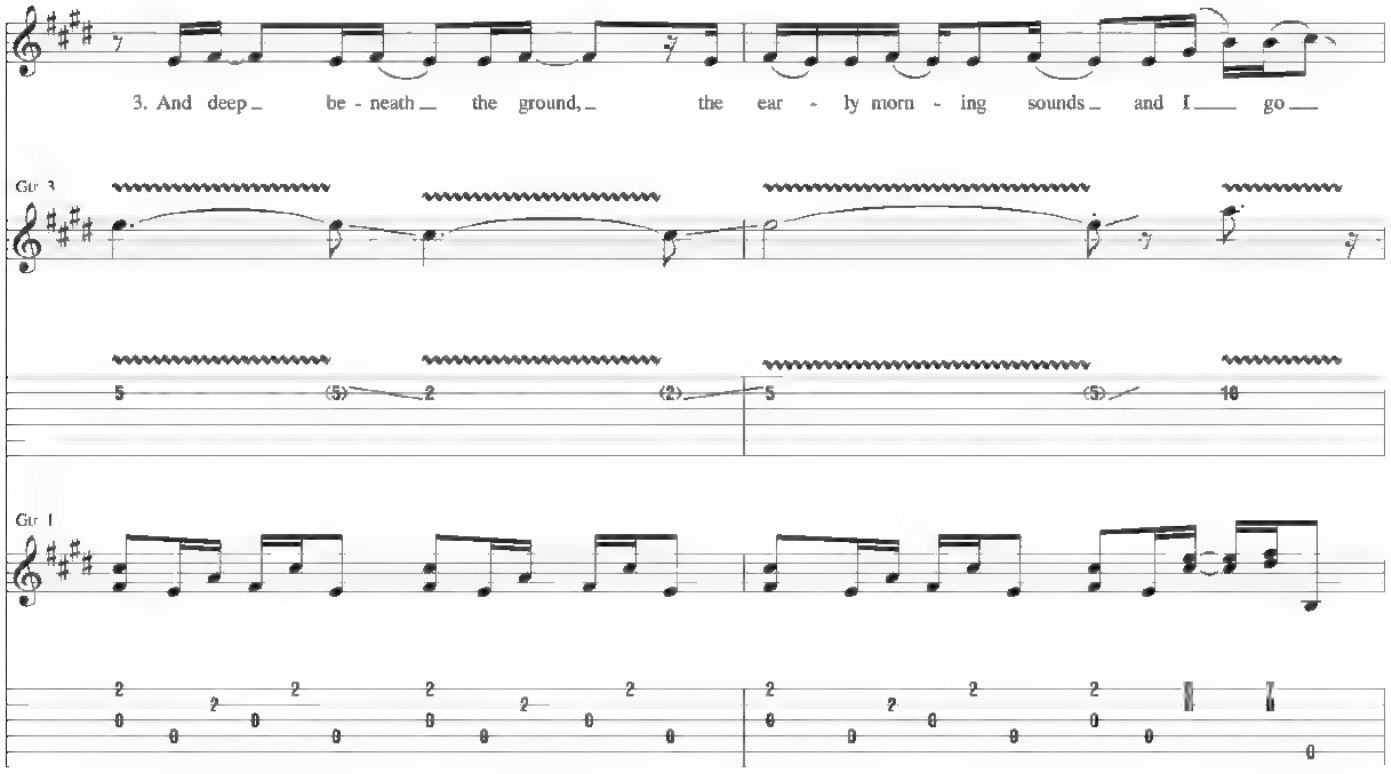

Eadd9
Gtr 3
Gtr 1

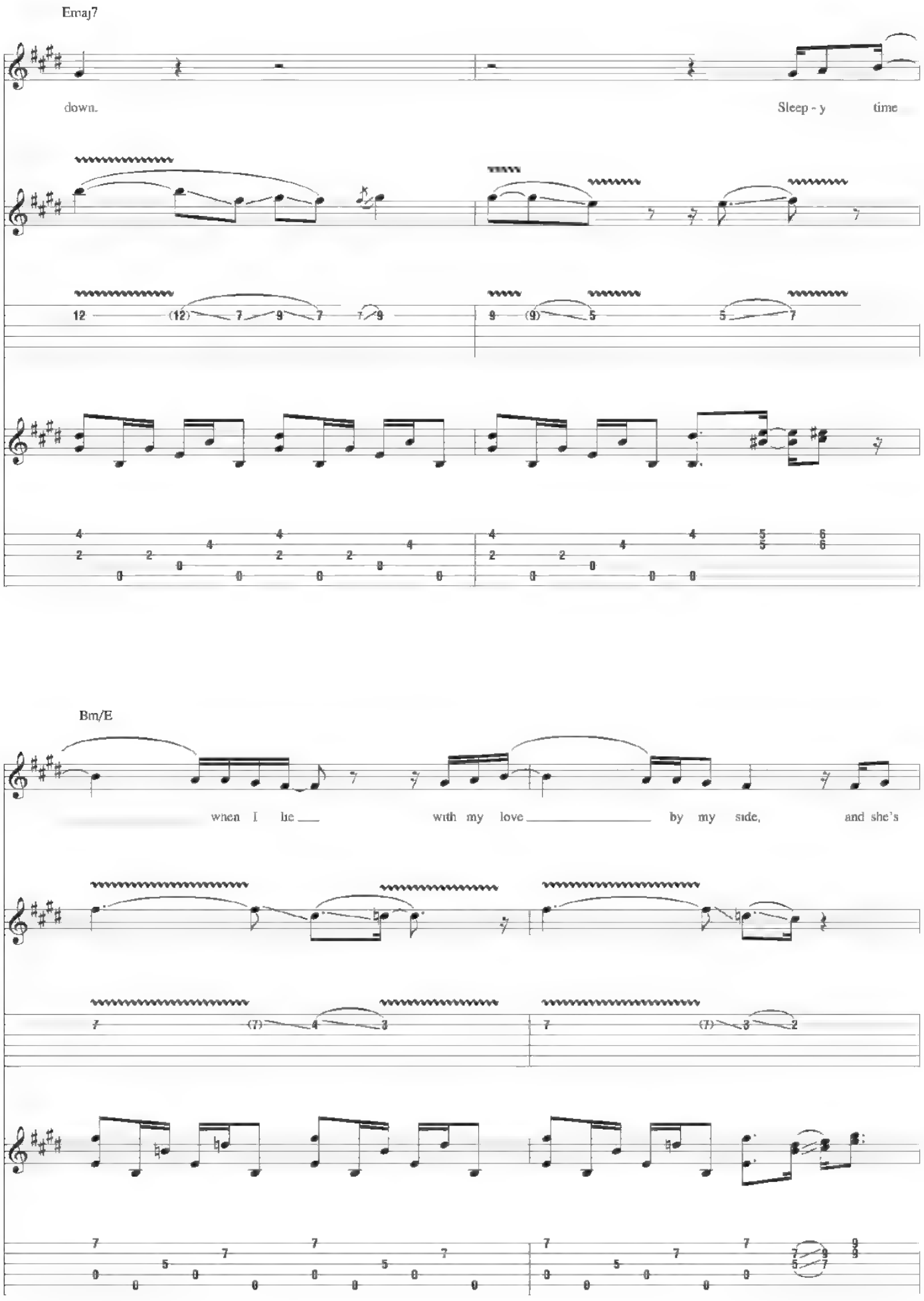

Amaj9/E

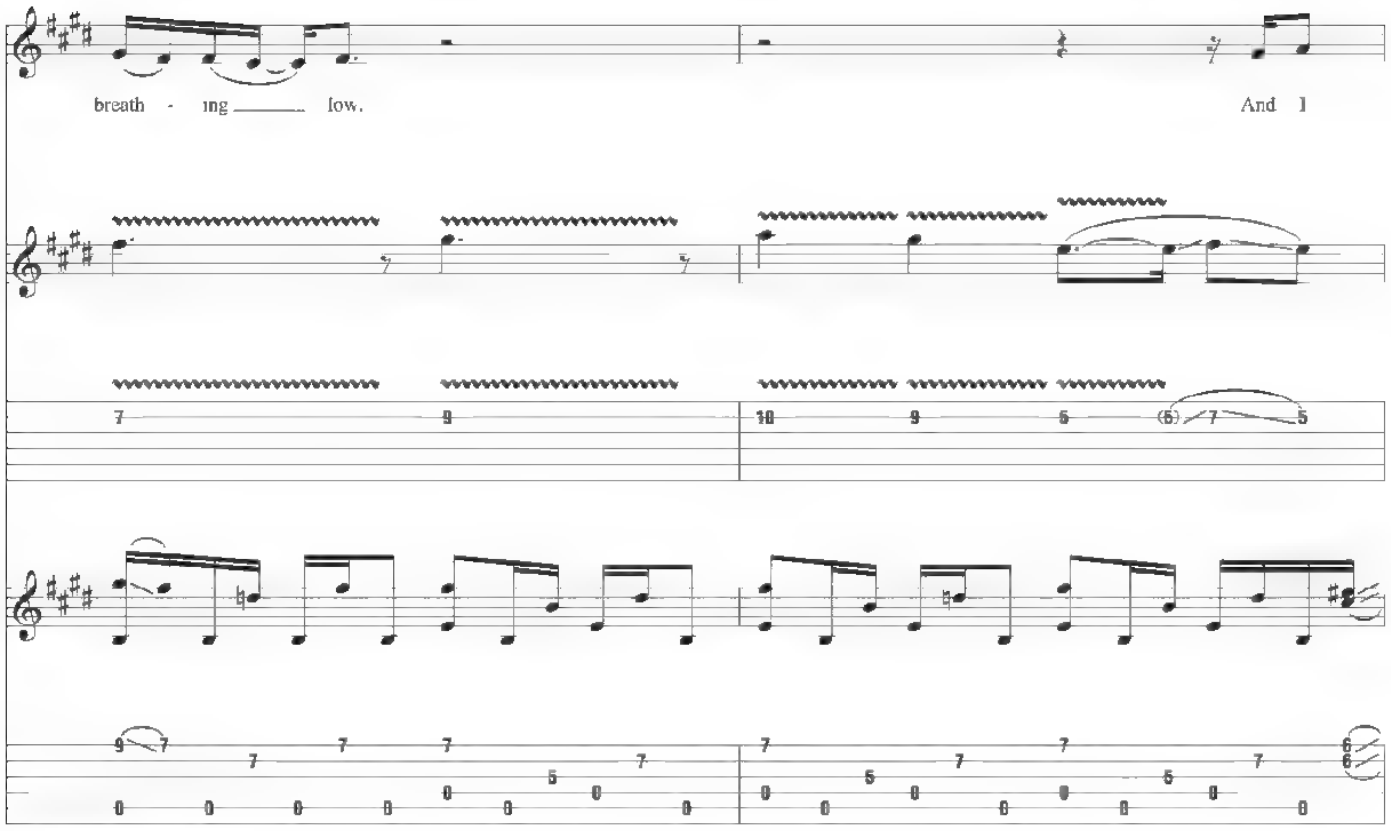


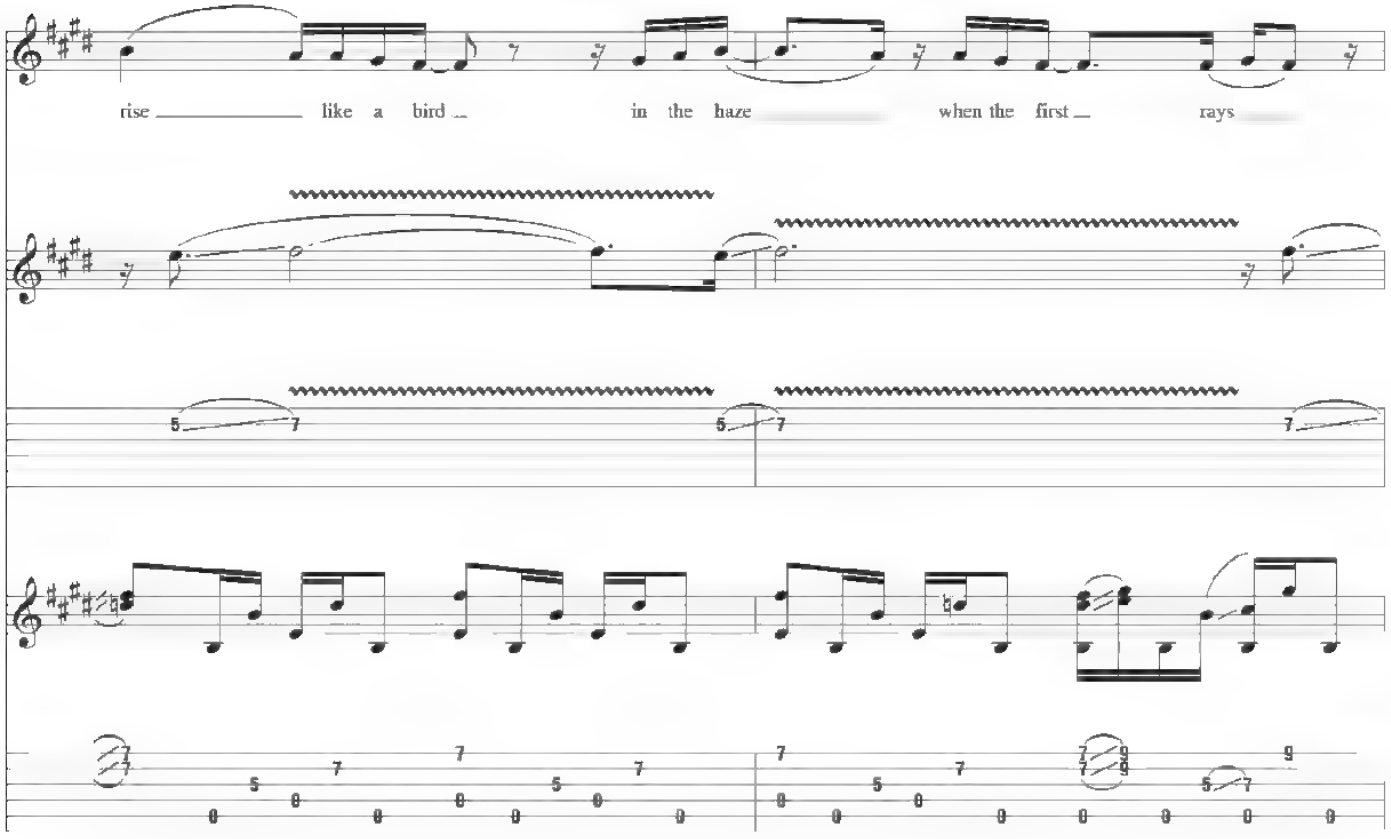
Verse

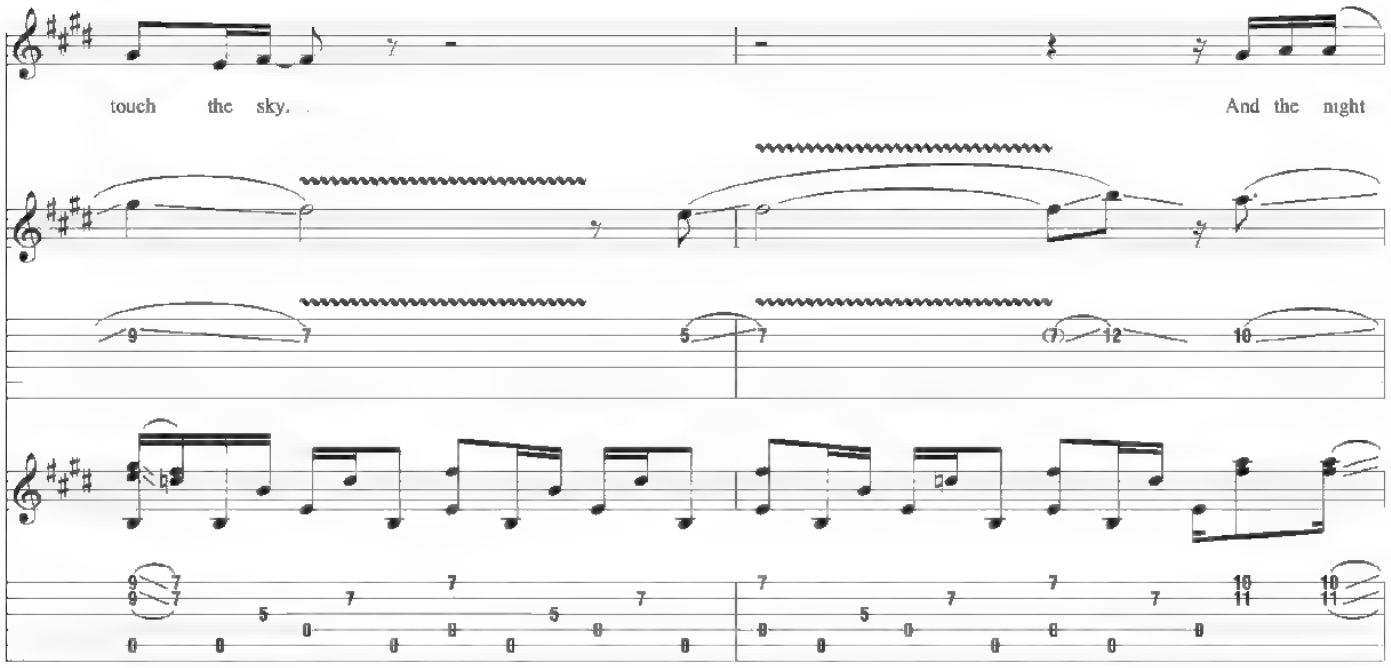
Gtr 2 w/ Riff A (14 times)



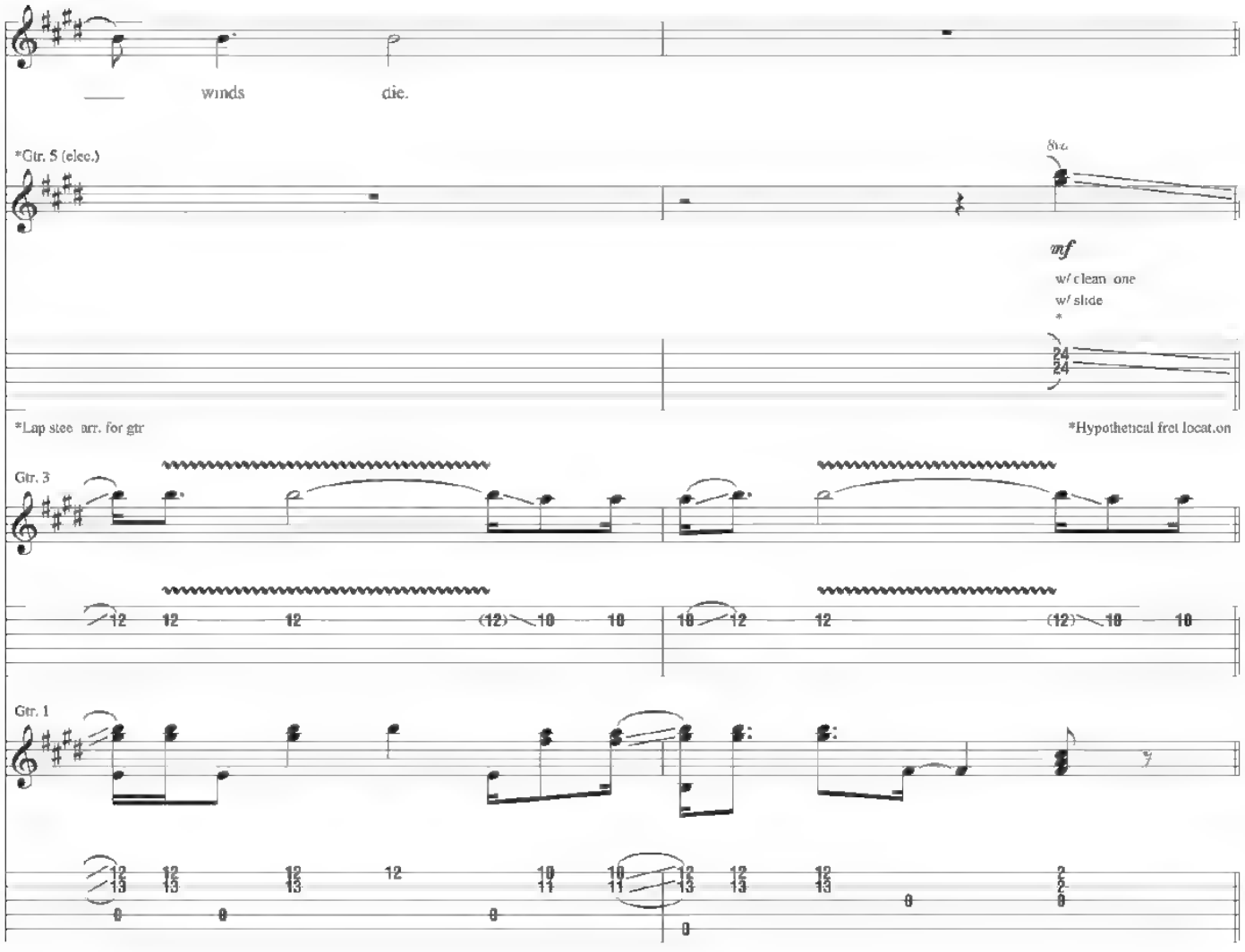

Emaj7
down.
Sleep - y time
Bm/E
when I lie
with my love
by my side,
and she's


breath - ing low.
And I


rise like a bird in the haze when the first rays


touch the sky.
And the night

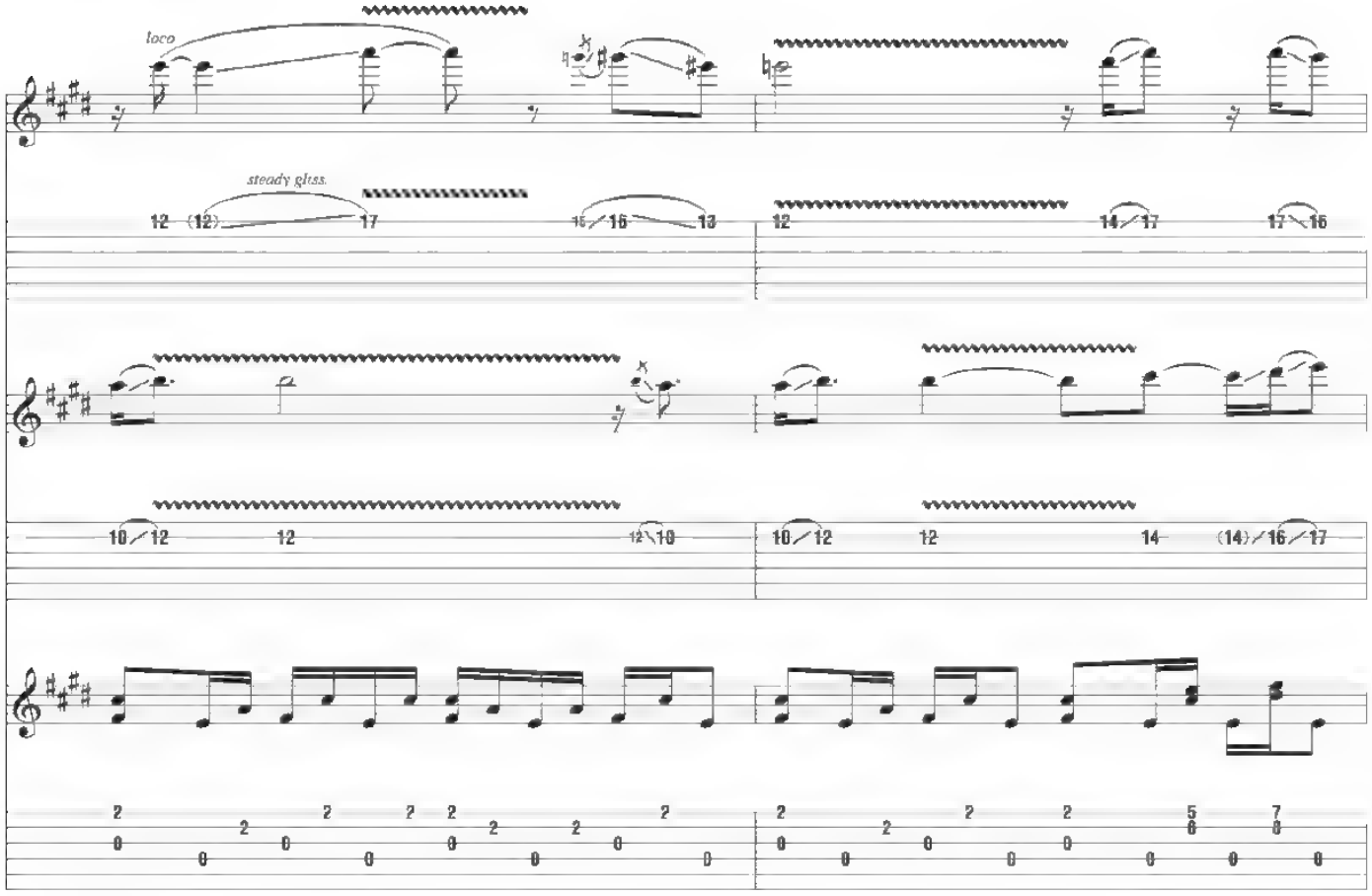
Eadd9


winds die.
*Gtr. 5 (elec.)
8va
mf
w/ clean one
w/ slide
*Lap steel arr. for gtr
*Hypothetical fret location
Gtr. 3
Gtr. 1

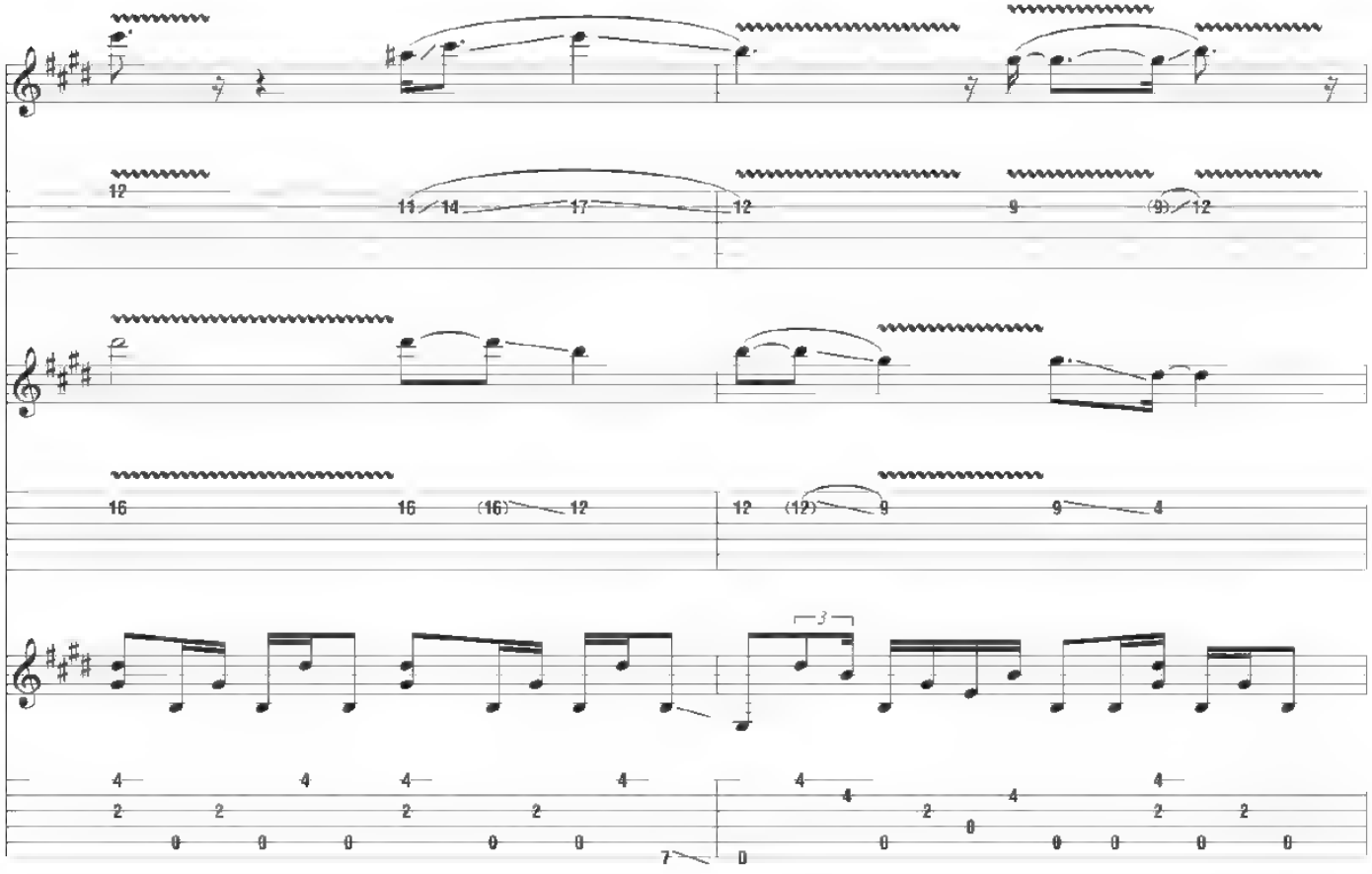
Outro

Gtr. 2: w/ Riff A (full fade)

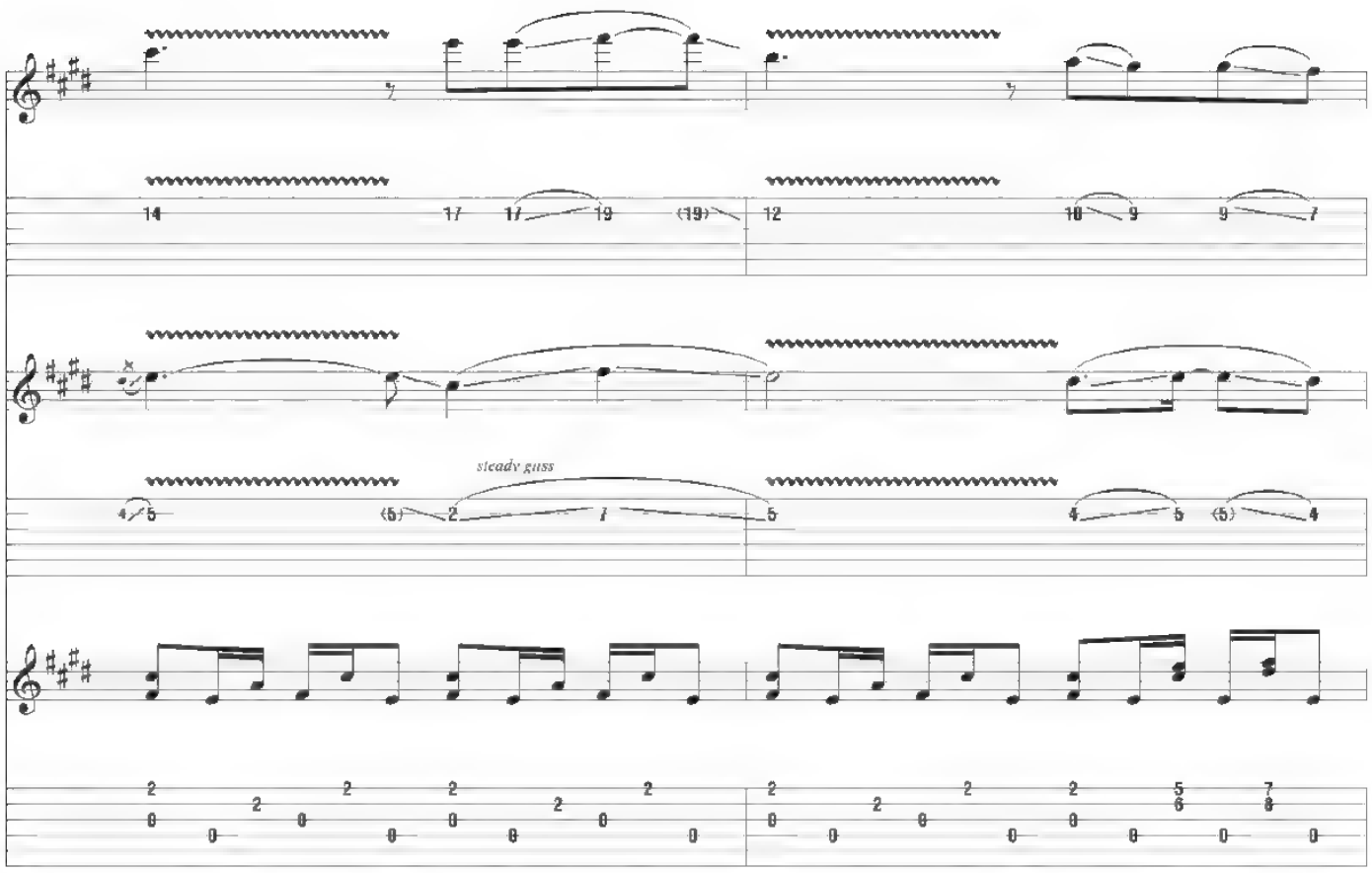
Amaj9/E



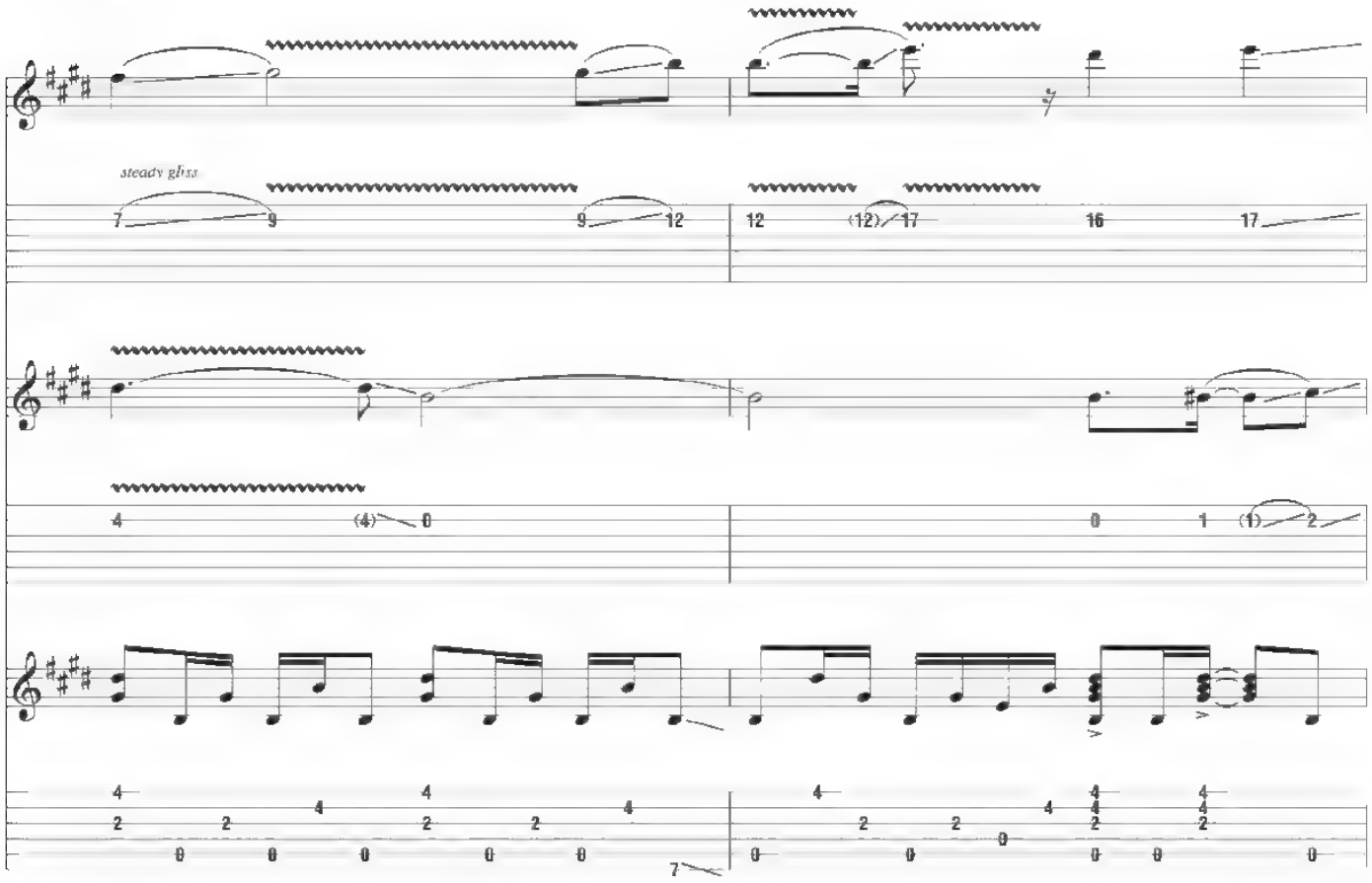
Emaj7

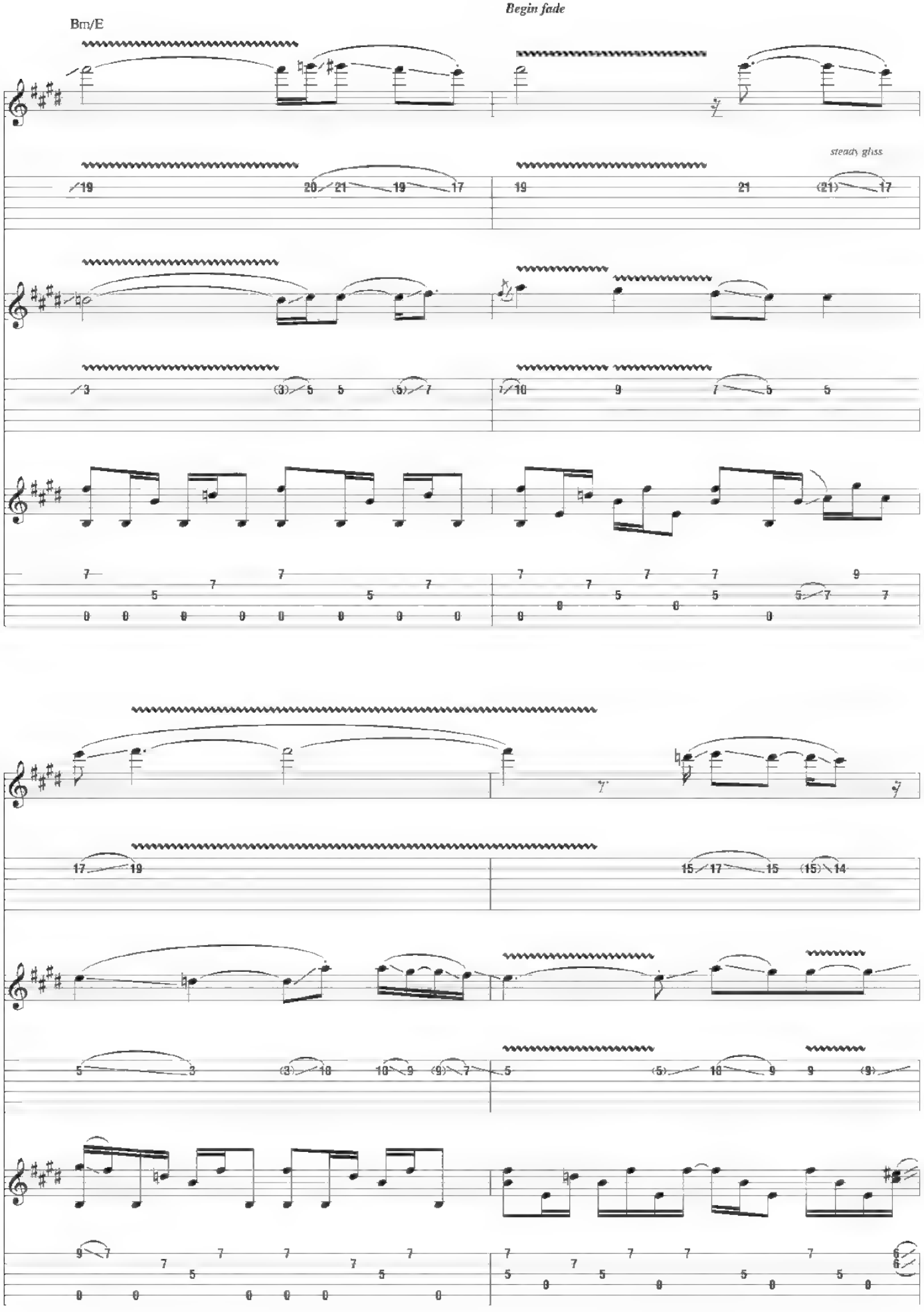


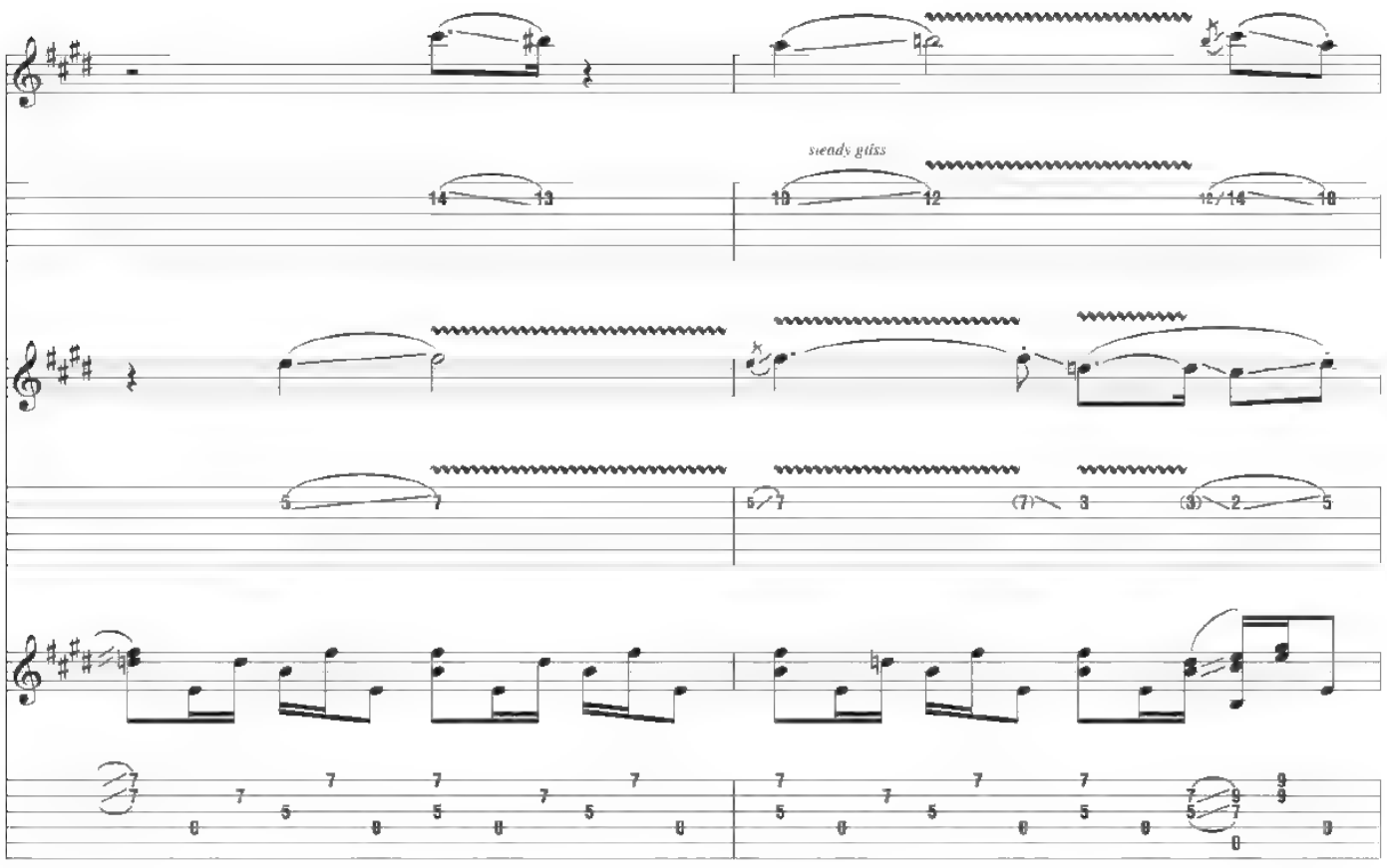
Amaj9/E

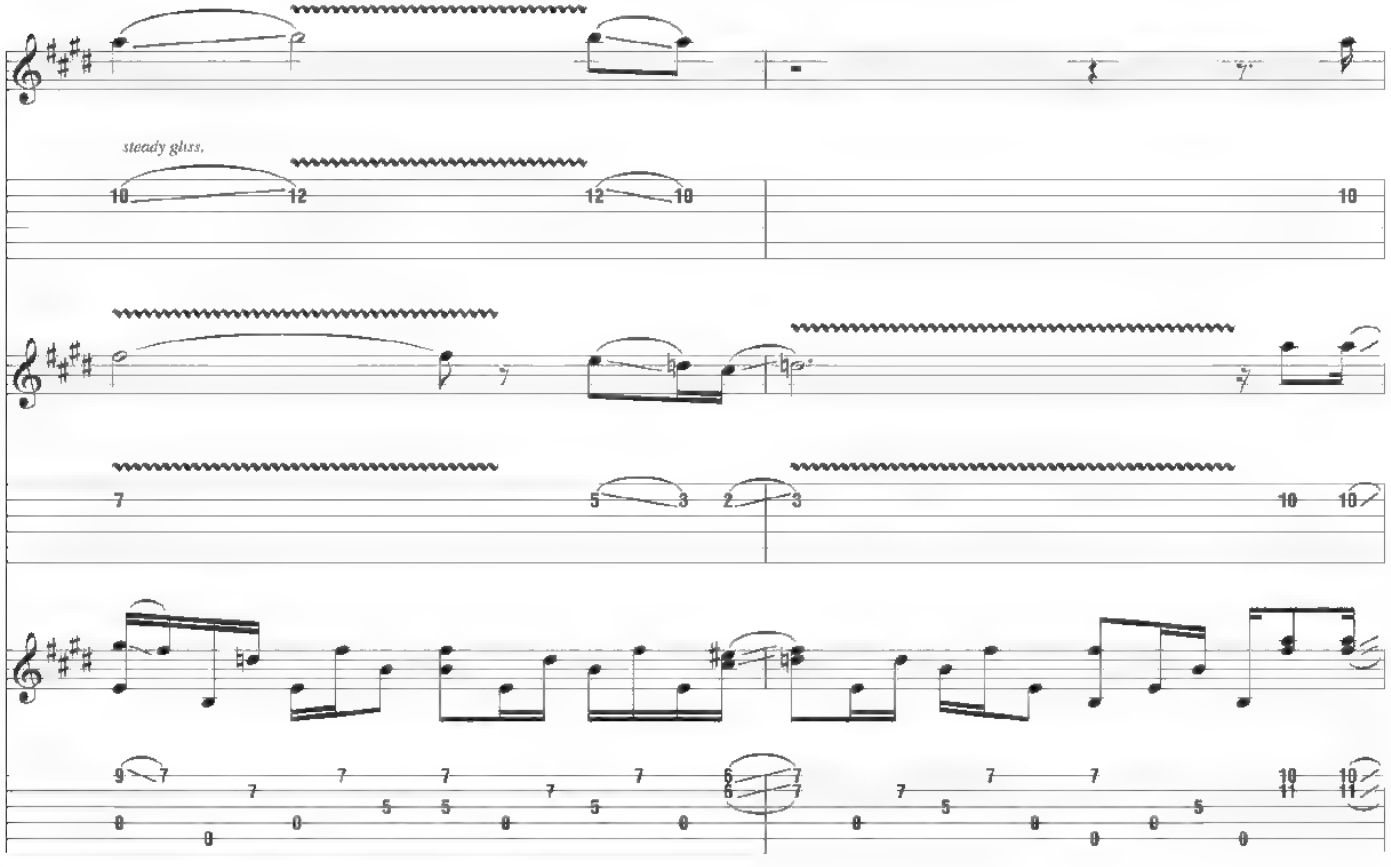


Emaj7



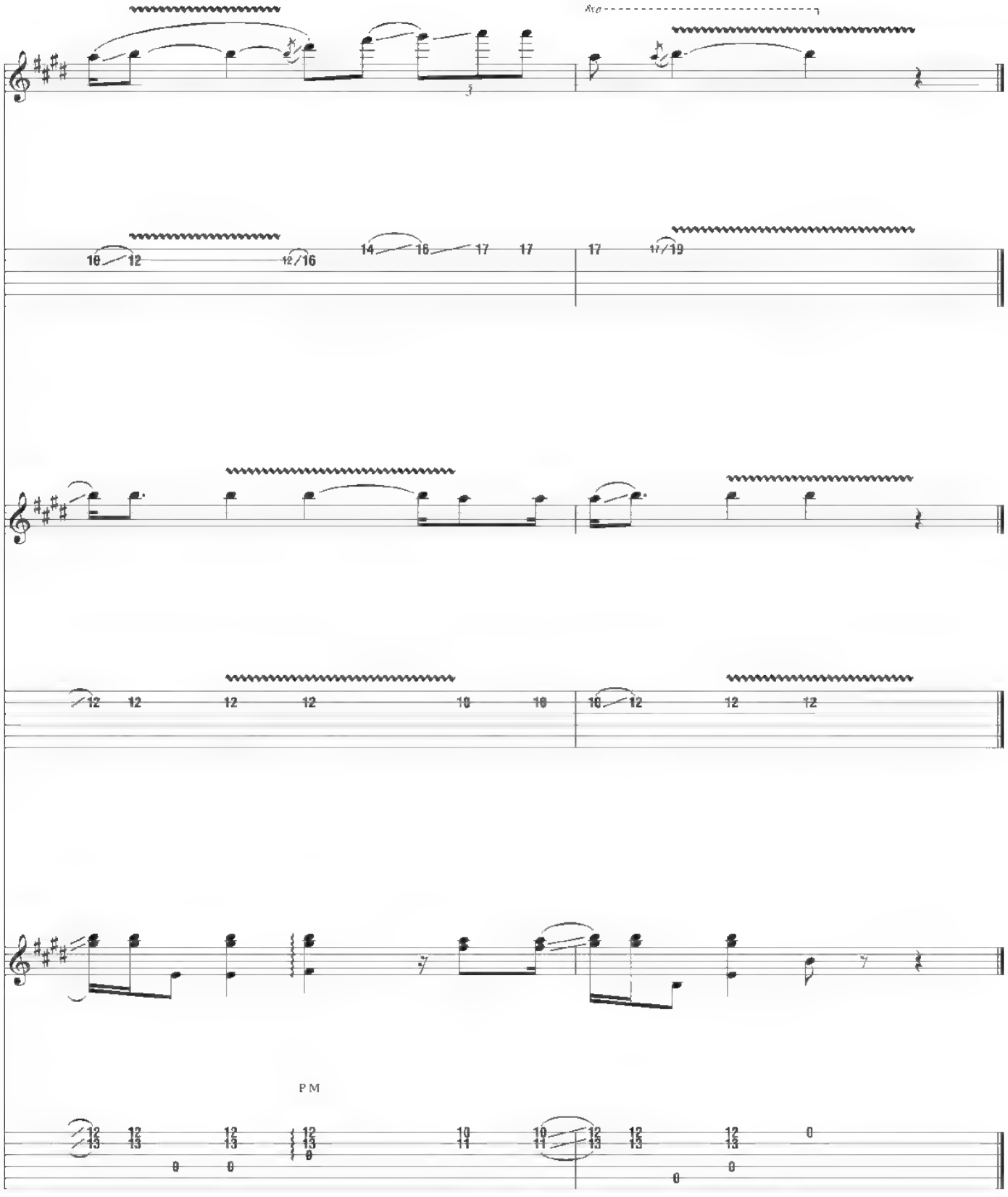

Begin fade
Bm/E
steady gliss


steady gliss


steady gliss.

Eadd9

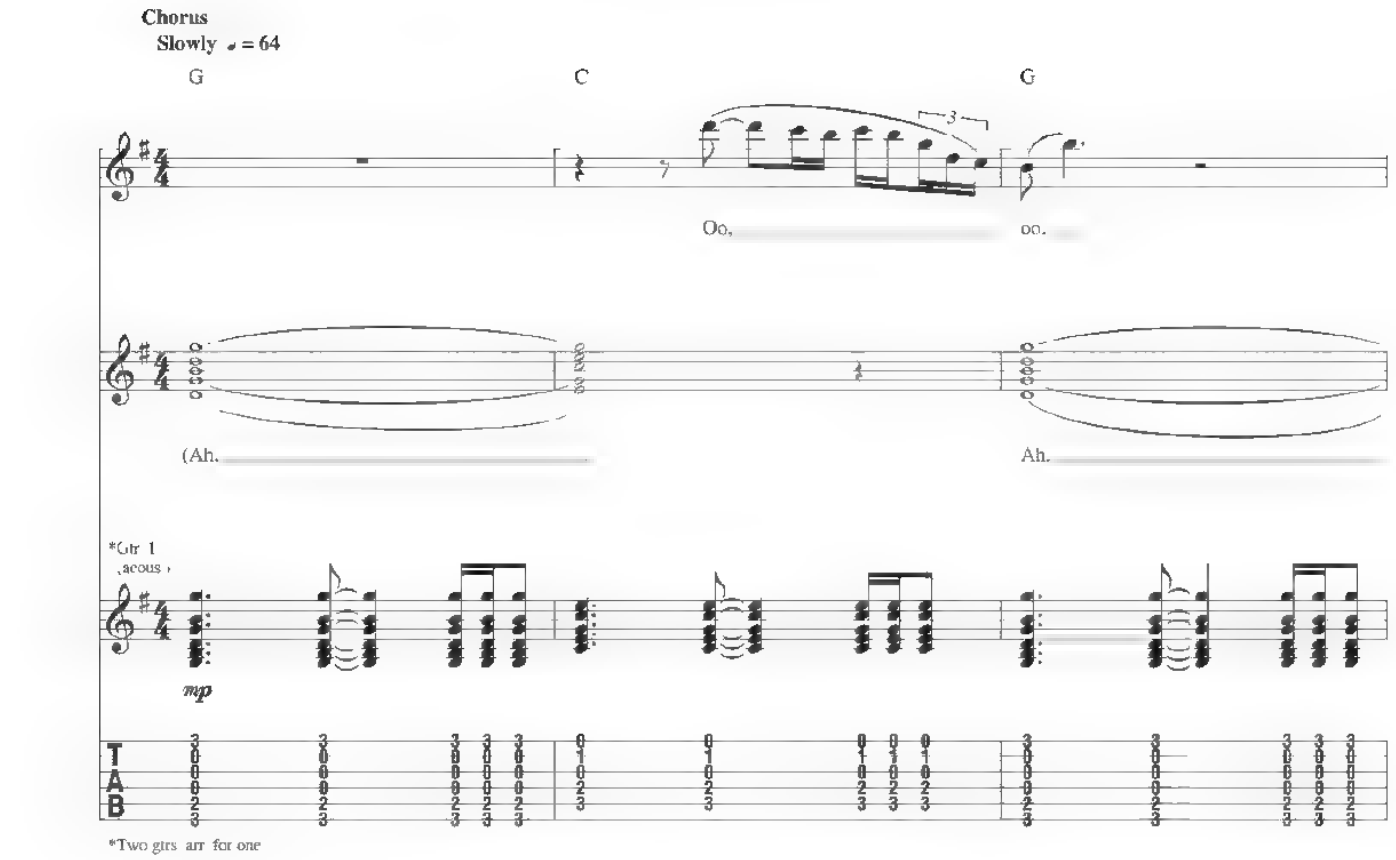
Fade out

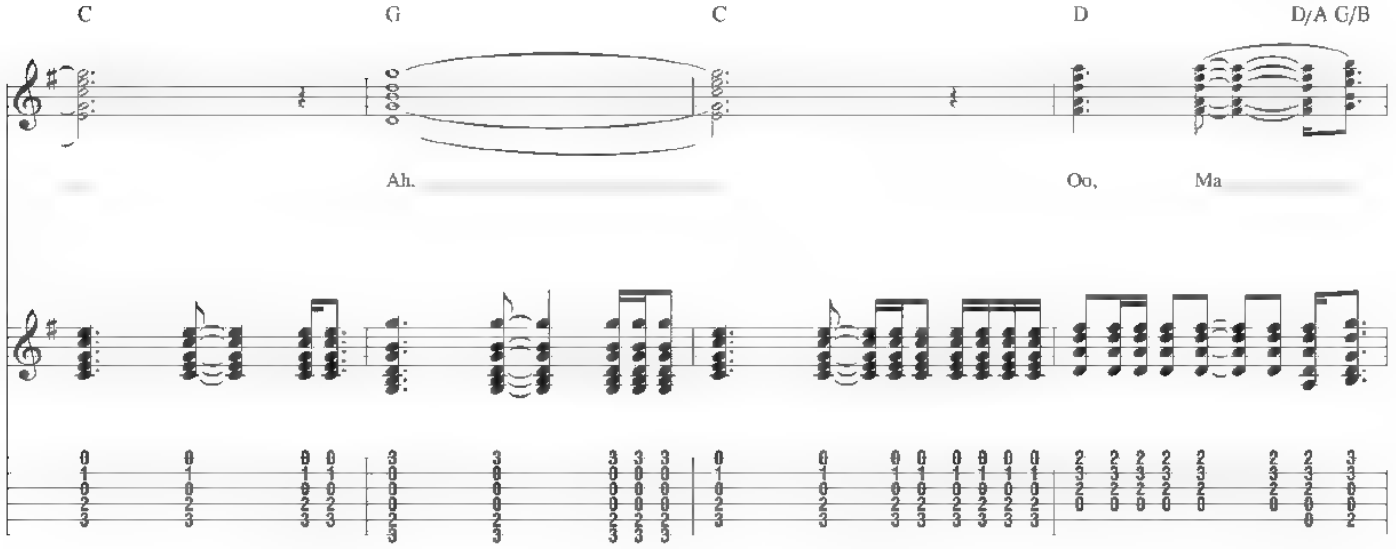


from Pink Floyd - *The Wall*

The Show Must Go On

Words and Music by Roger Waters





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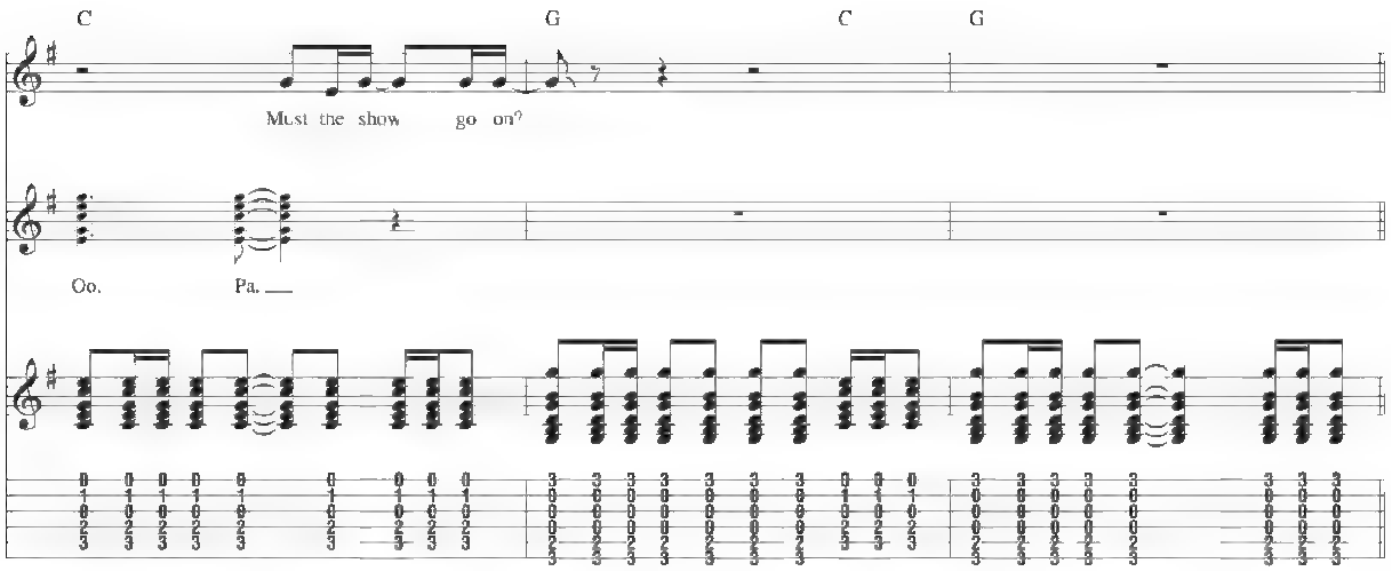
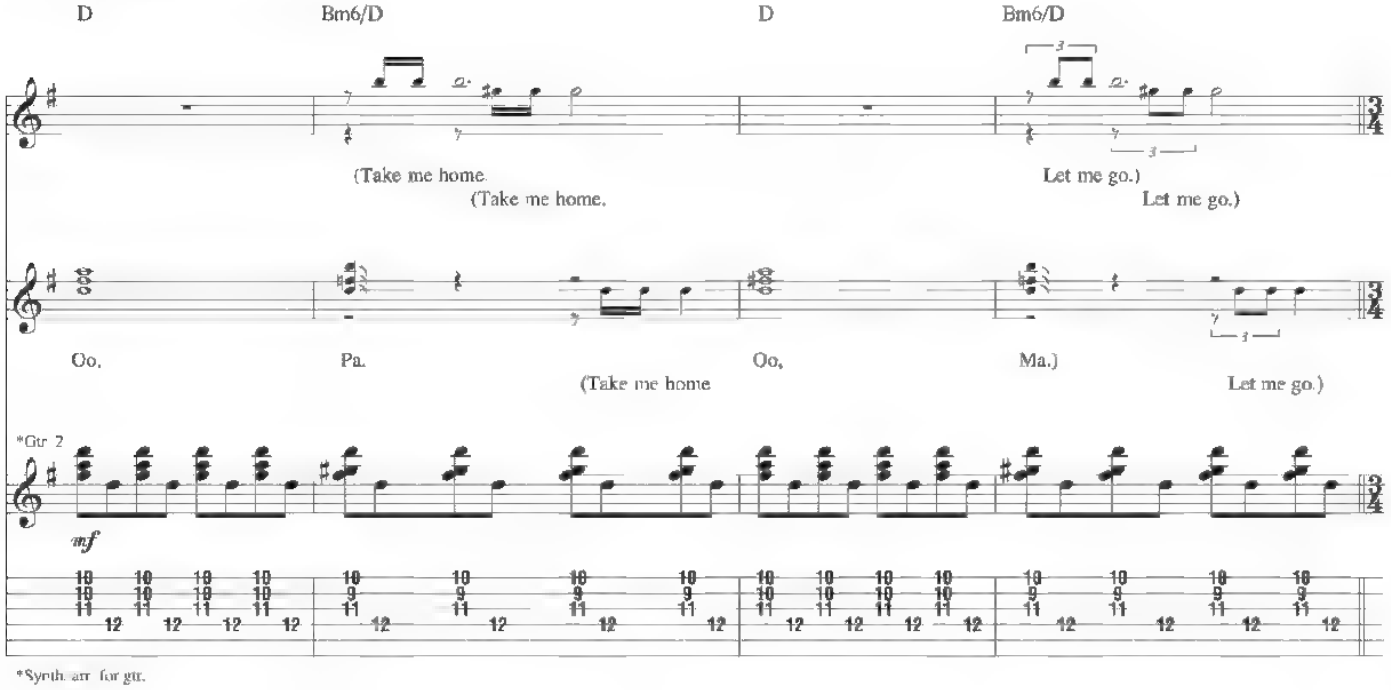


Bridge

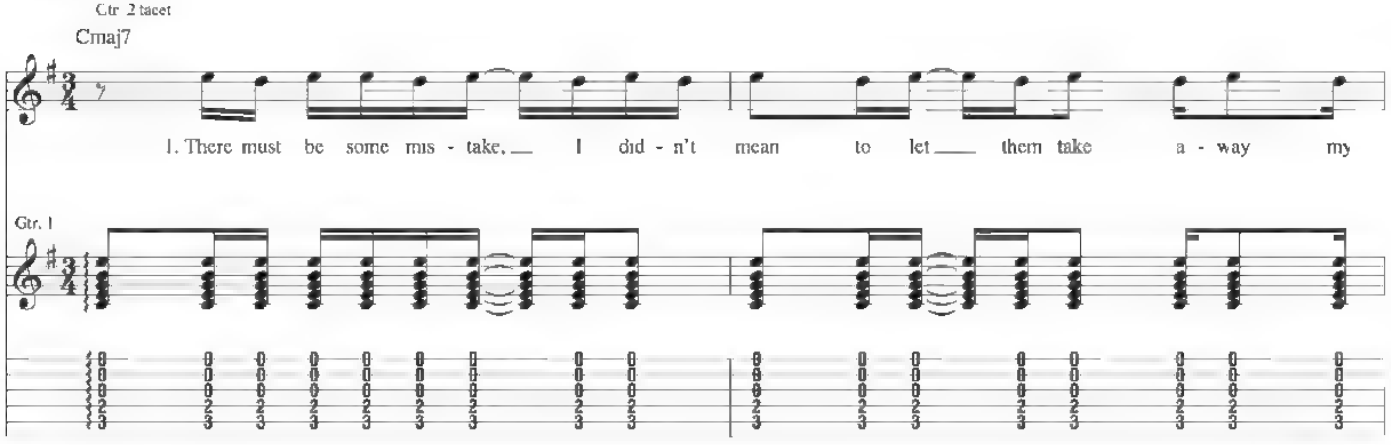
Gtr. 1 tacet

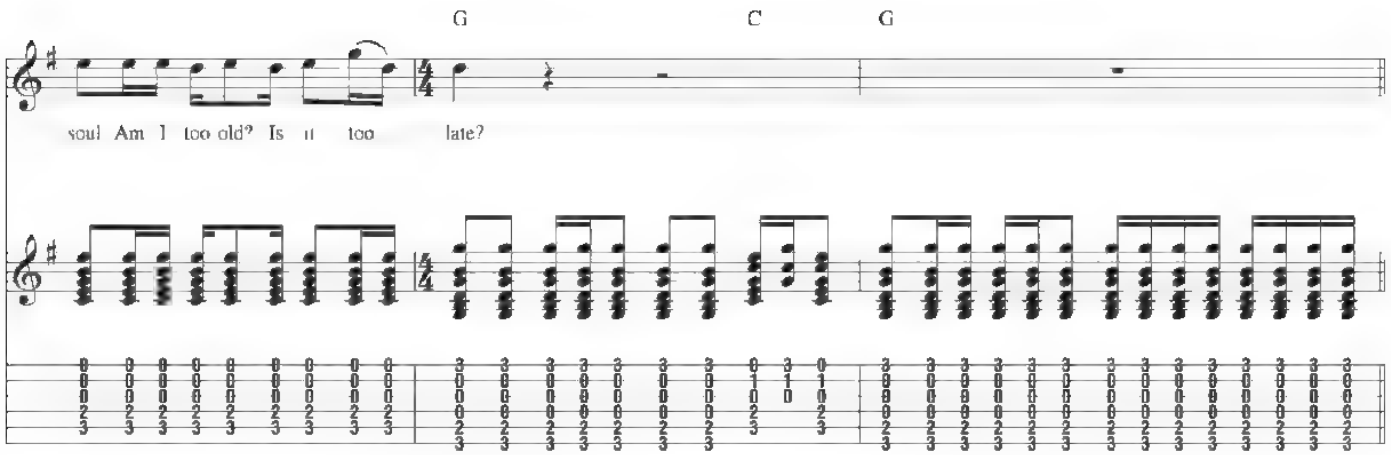


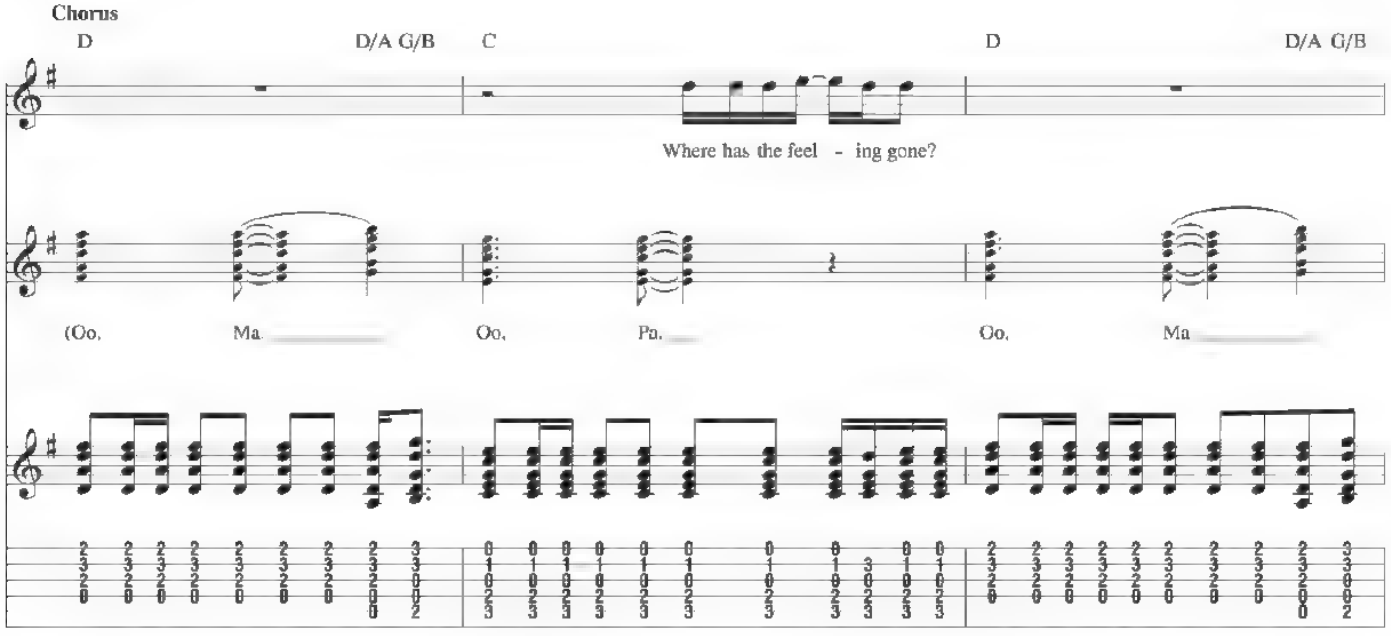
*Synth. arr. for gtr.

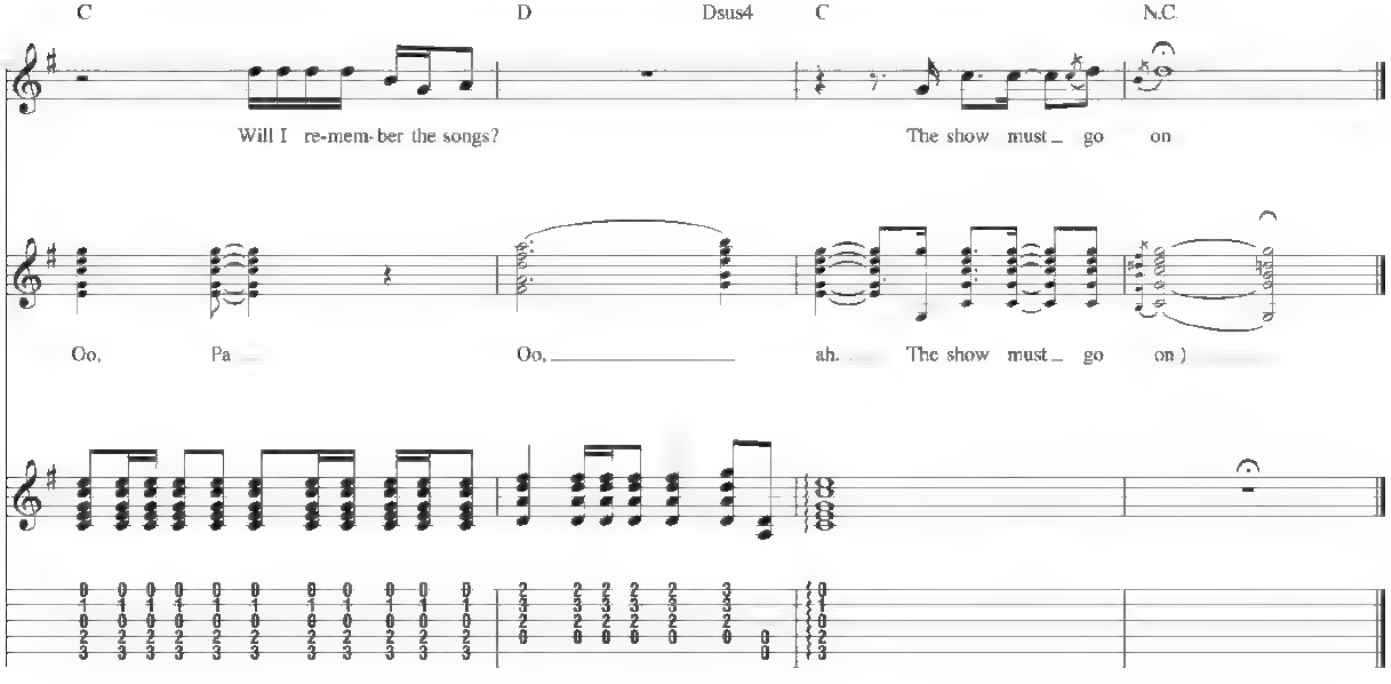
Verse

Gtr. 2 tacet




G
C
G
soul Am I too old? Is it too late?

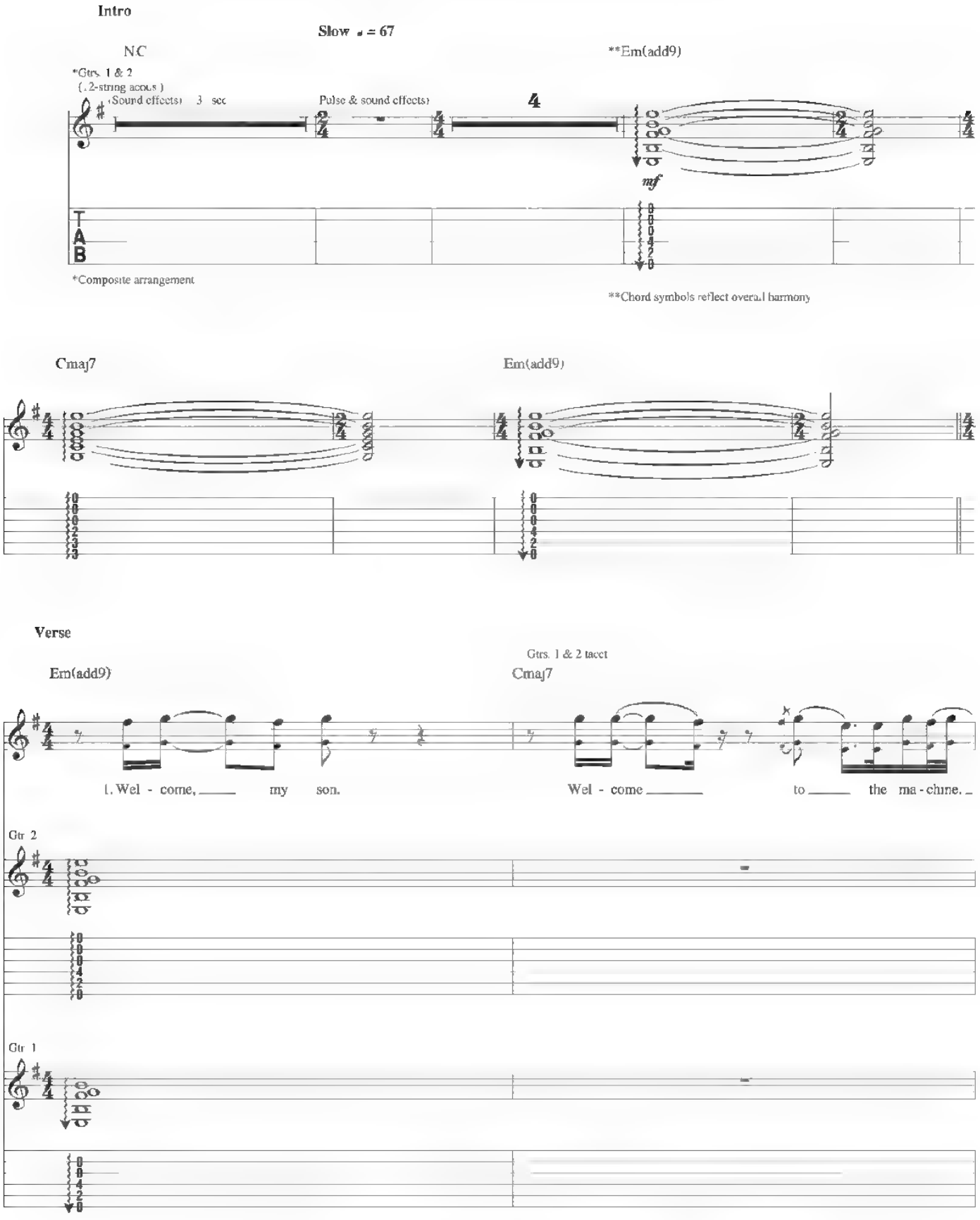

Chorus
D
D/A G/B
C
D
D/A G/B
Where has the feel - ing gone?
(Oo, Ma
Oo, Pa
Oo, Ma


C
D
Dsus4
C
N.C
Will I re-mem-ber the songs?
The show must go on
Oo, Pa
Oo,
ah. The show must go on)

from Pink Floyd - *Wish You Were Here*

Welcome To The Machine

Words and Music by Roger Waters



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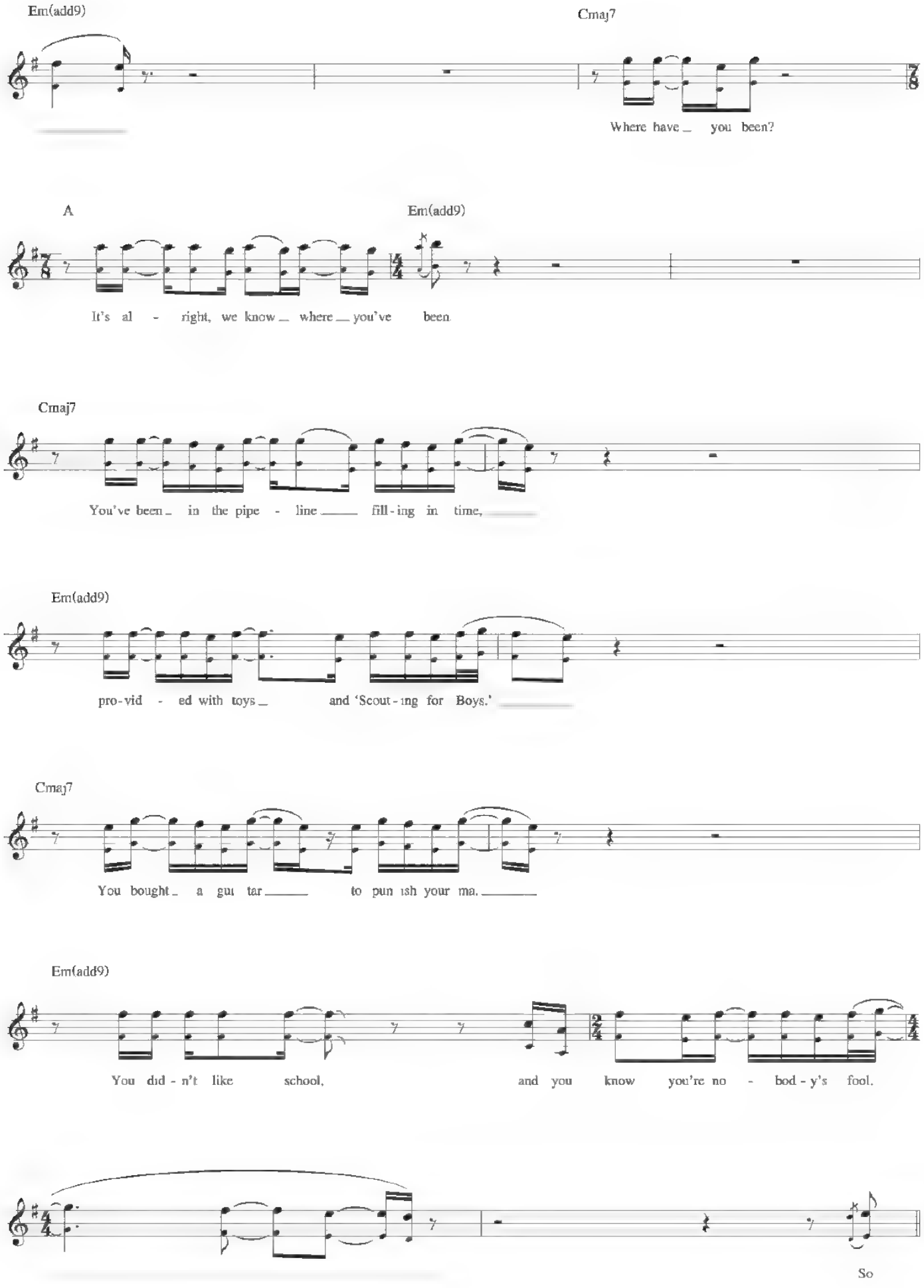
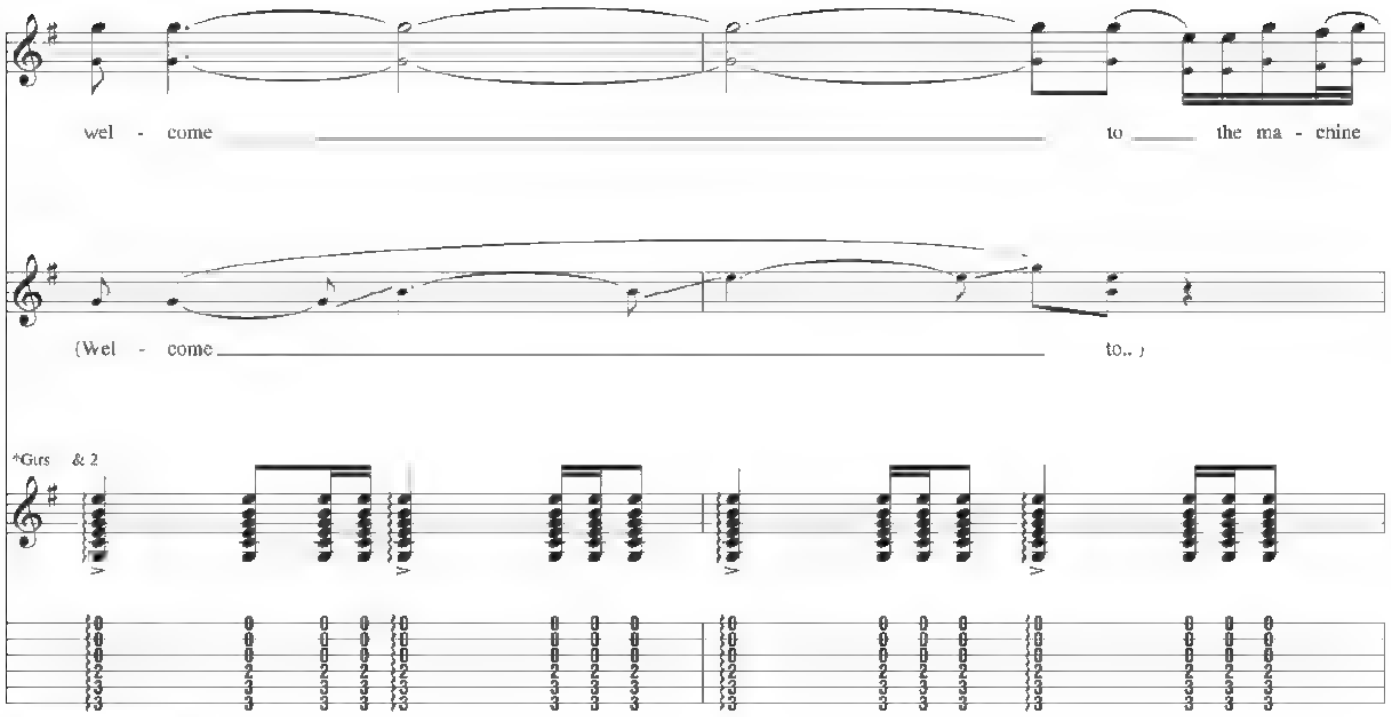

Em(add9)
Cmaj7
Where have _ you been?
A
Em(add9)
It's al - right, we know _ where _ you've been
Cmaj7
You've been _ in the pipe - line _ fill - ing in time,
Em(add9)
pro - vid - ed with toys _ and 'Scout - ing for Boys.'
Cmaj7
You bought _ a gui tar _ to pun ish your ma. _
Em(add9)
You did - n't like school, and you know you're no - bod - y's fool.
So

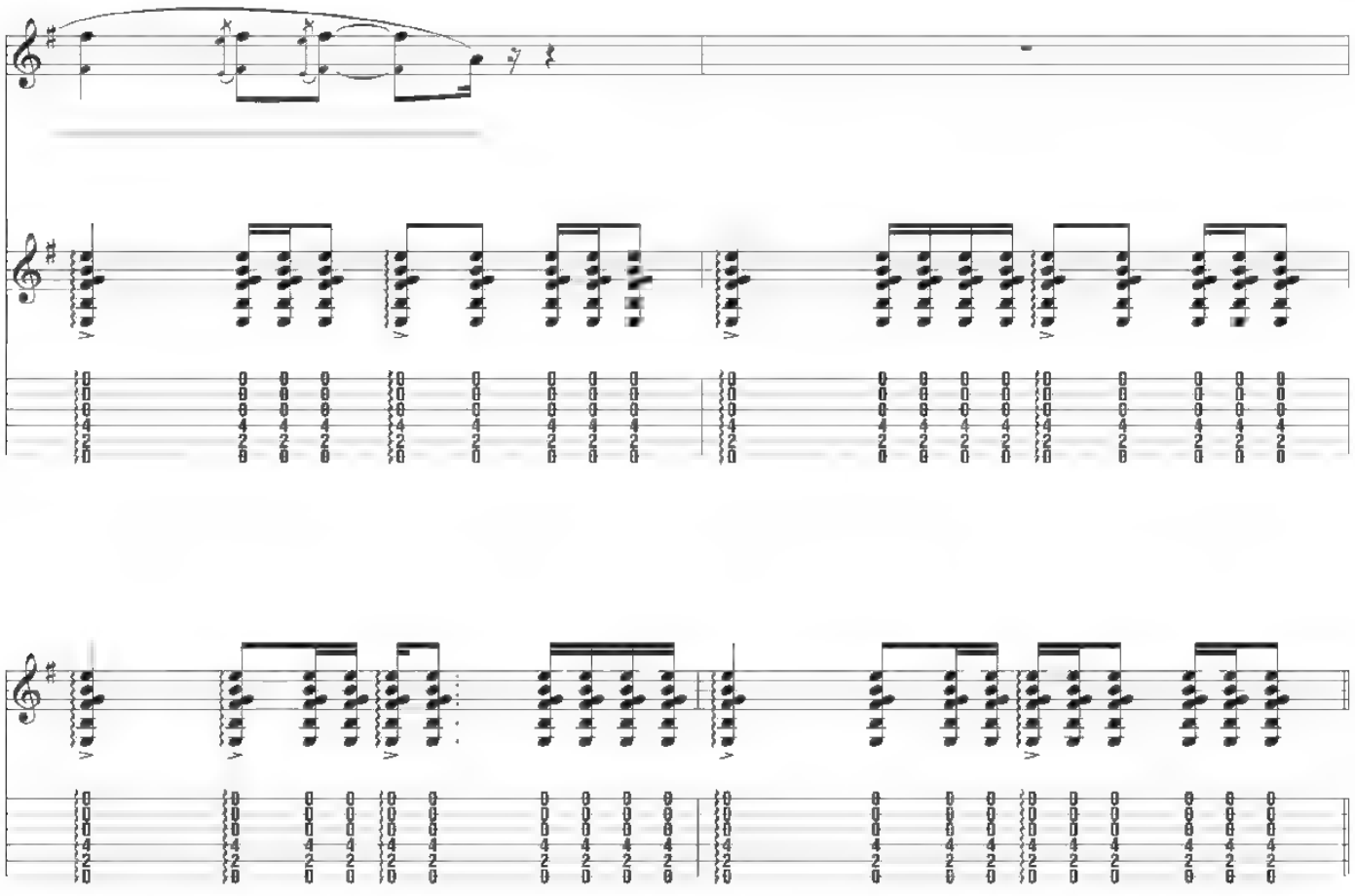
Chorus

Cmaj7



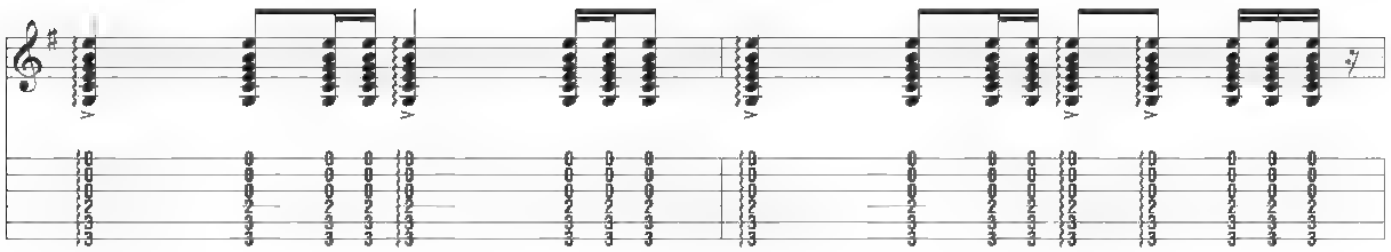
*Composite arrangement

Em(add9)

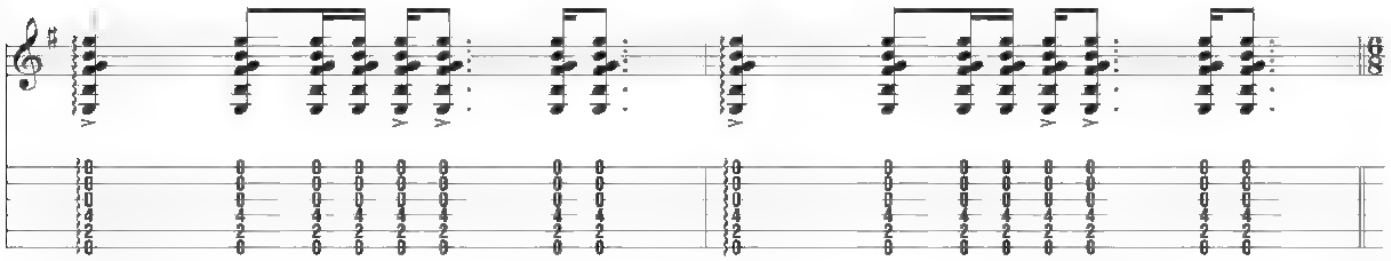


Interlude

Cmaj7



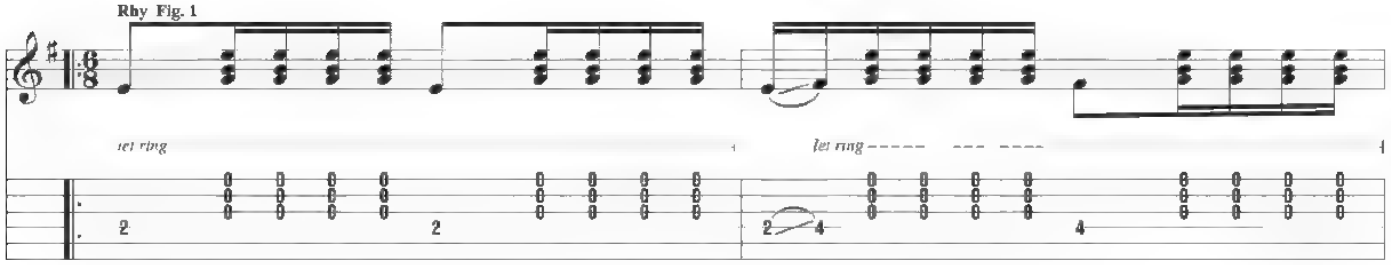
Em(add9)



Em

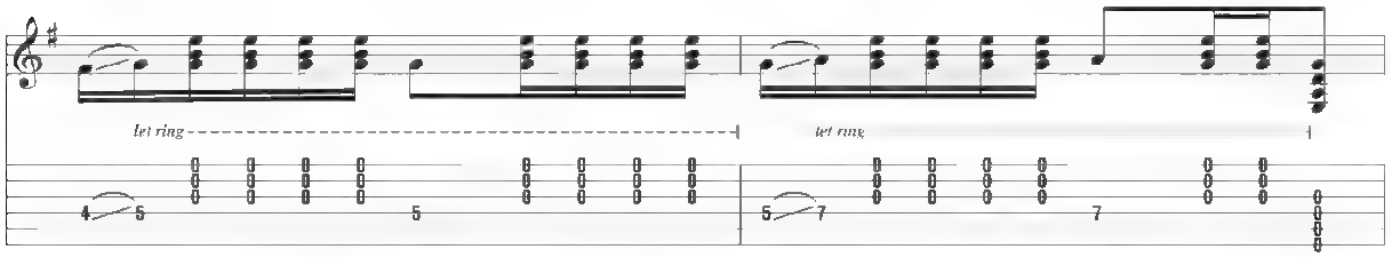
Rhy. Fig. 1

Em(add9)

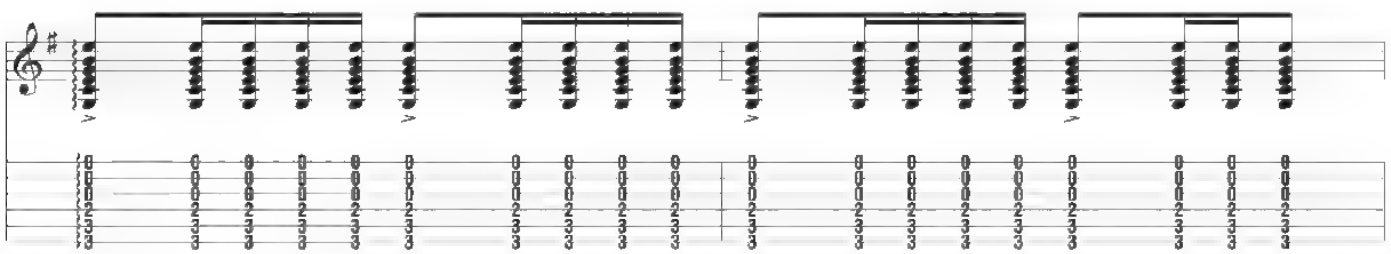


Em

Em(add4)

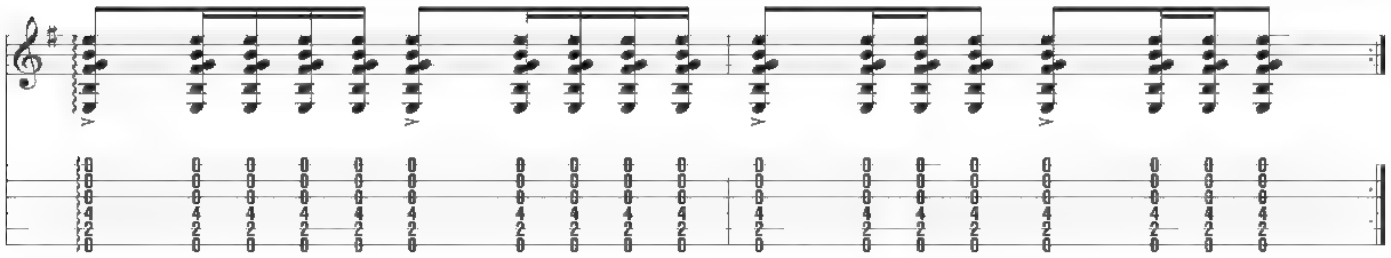


Cmaj7

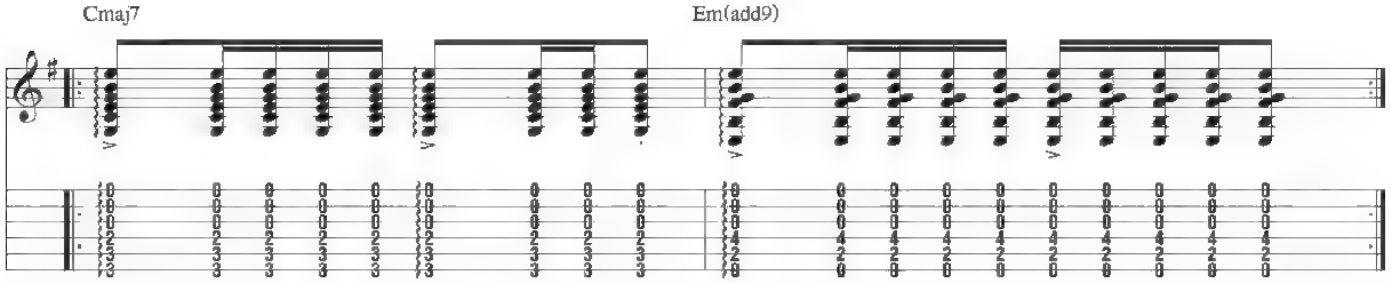


Em(add9)

End Rhy. Fig. 1

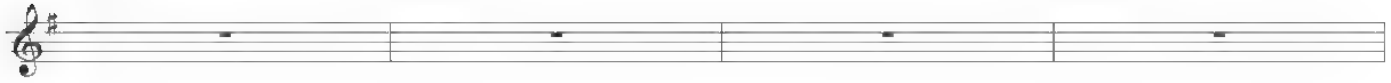


Cmaj7 Em(add9)



Gtrs 1 & 2 w/ Rhy Fig 1

Em Em(add9) Em Em(add4)



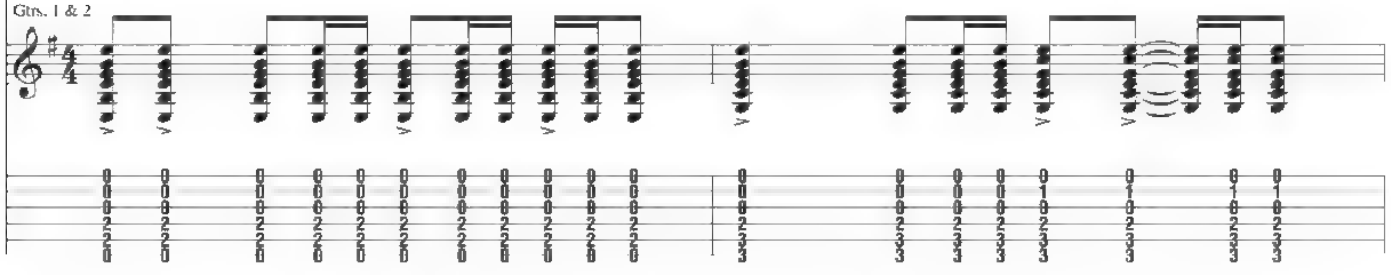
Cmaj7 Em(add9)

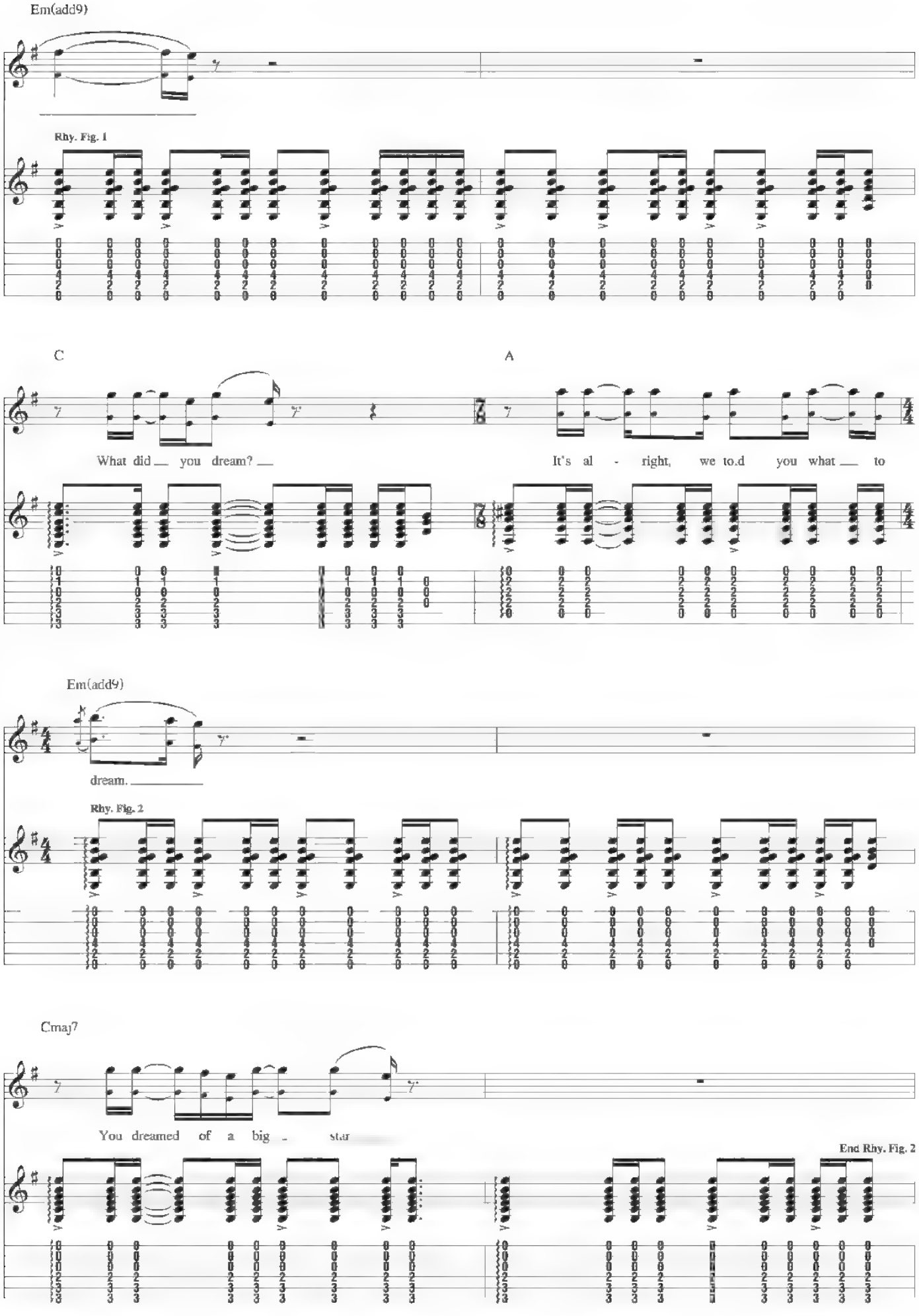
Verse

Em Cmaj7 C

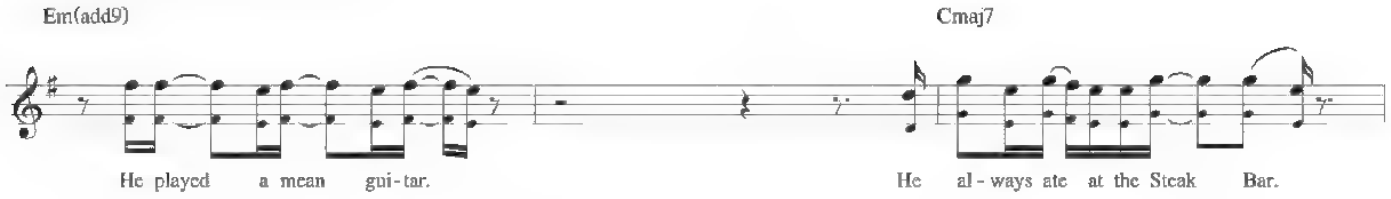
2. Wel - come, my son. Wel - come to the ma - chine.

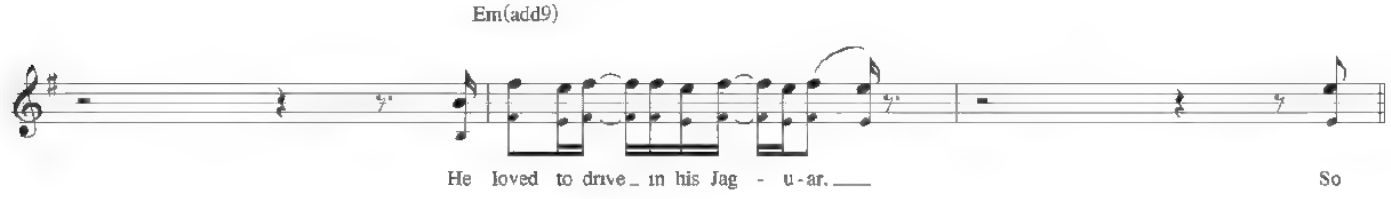
Gtrs. 1 & 2



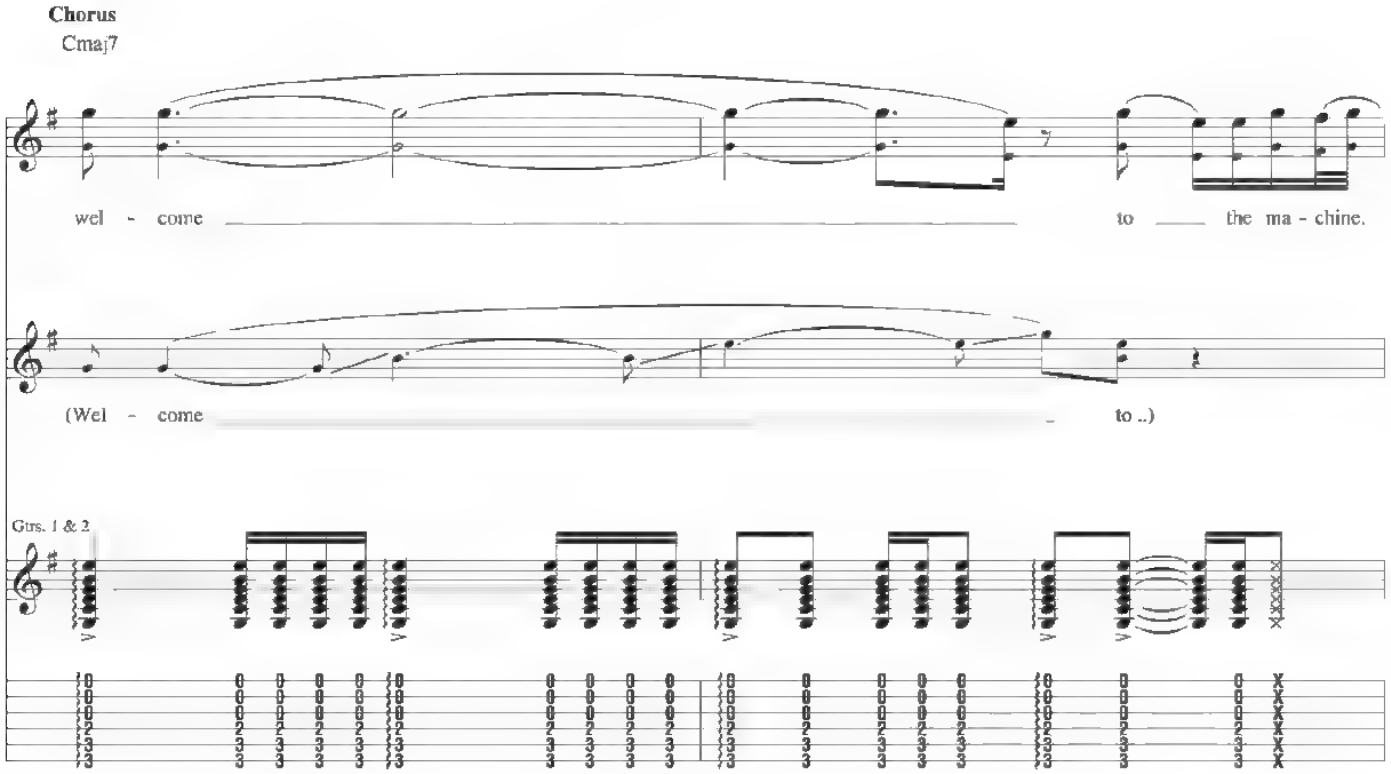

Em(add9)
Rhy. Fig. 1
C
A
What did you dream?
It's al - right, we to.d you what to
Em(add9)
dream.
Rhy. Fig. 2
Cmaj7
You dreamed of a big star
End Rhy. Fig. 2

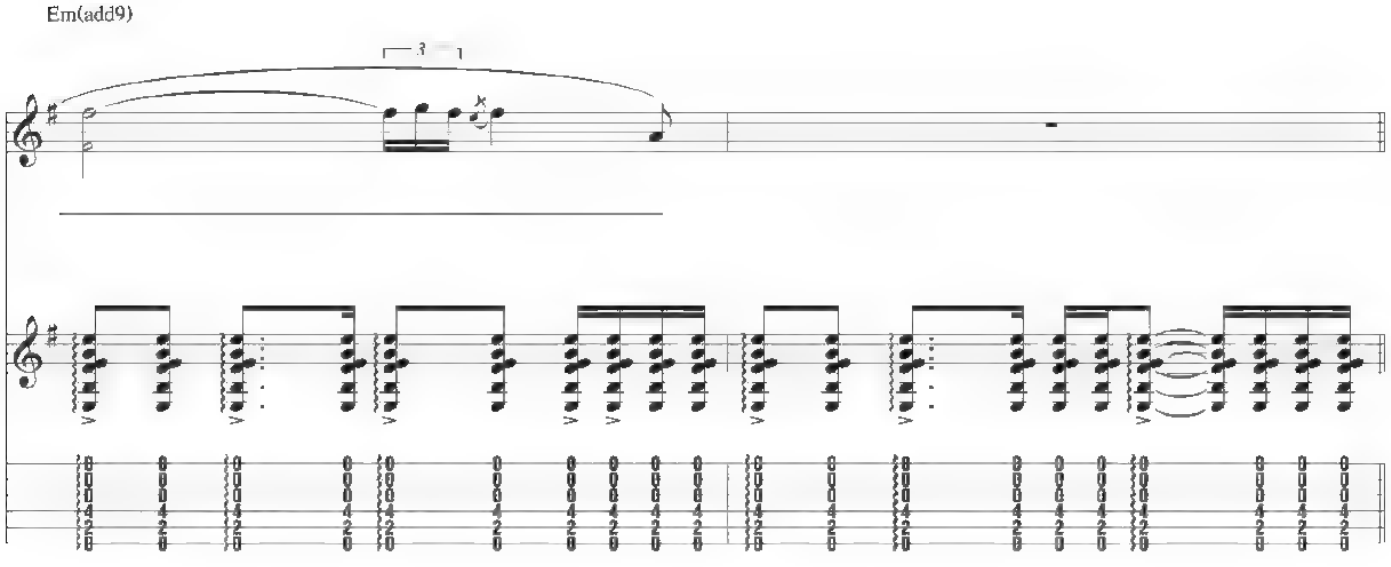
Gtrs. 1 & 2: w/ Rhy Fig 2 (1 1/2 times)





Chorus

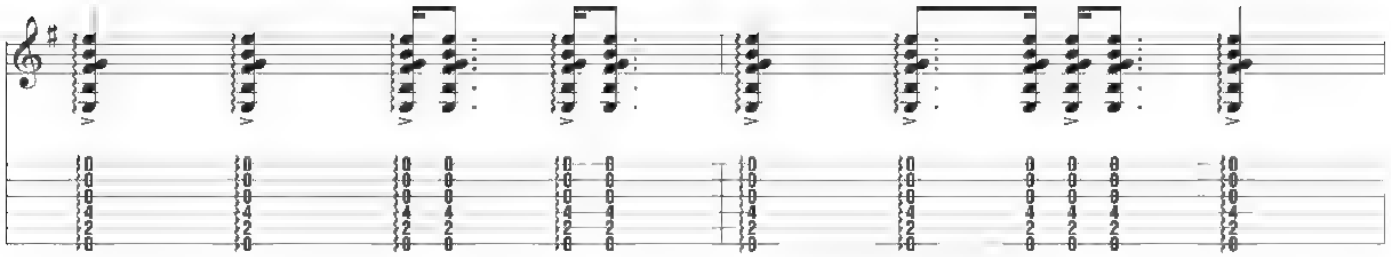




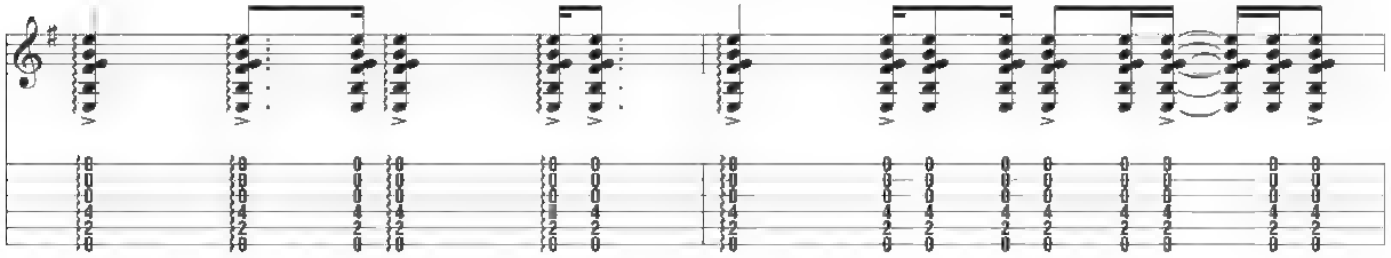
Outro

Em(add9)

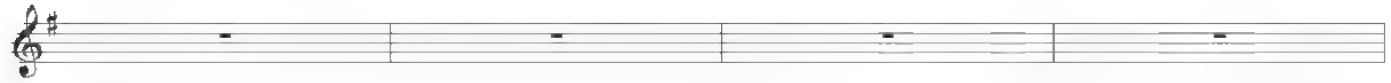
Rhy. Fig. 3



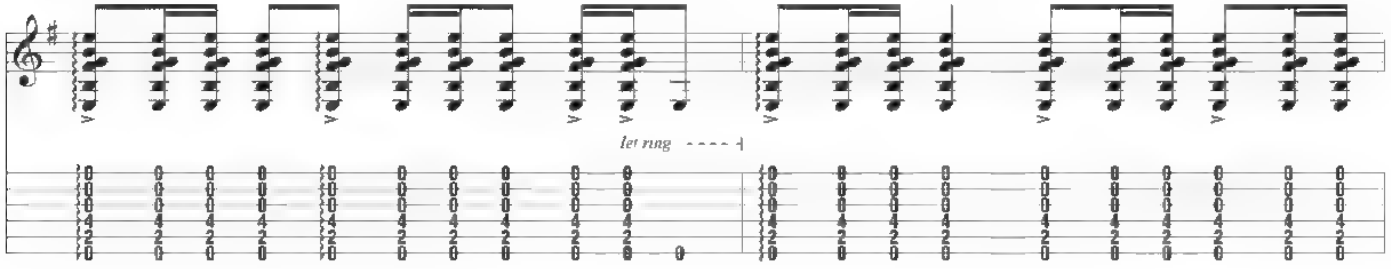
End Rhy. Fig. 3



Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile

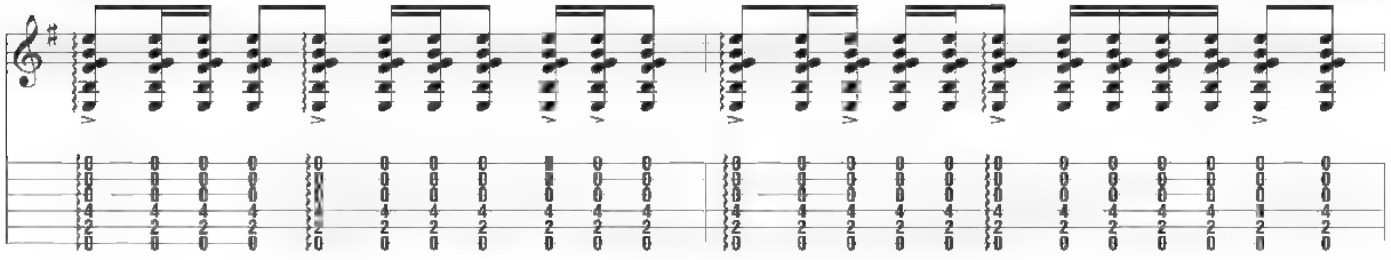


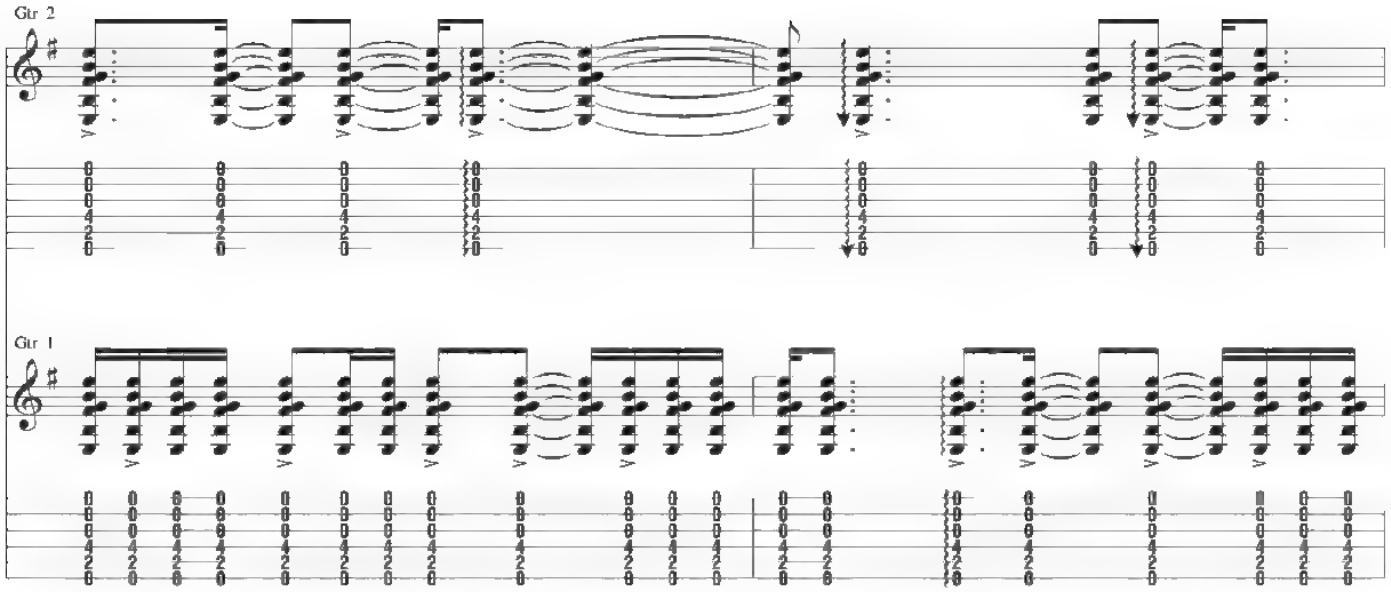
Gtrs. 1 & 2

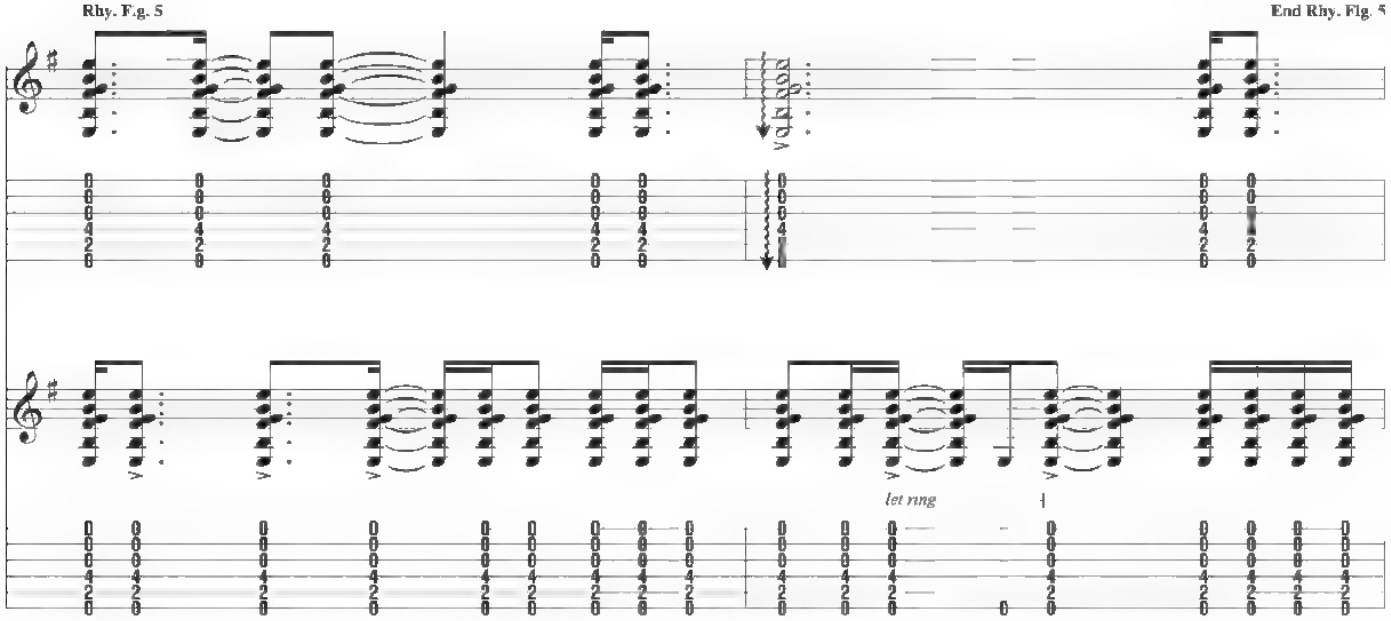


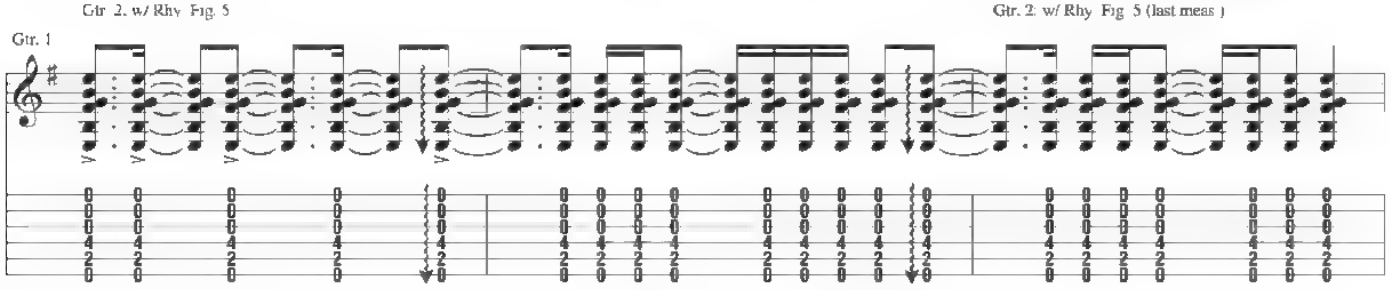
Rhy. Fig. 4

End Rhy. Fig. 4




Gtr 2
Gtr 1


Rhy. Fig. 5
End Rhy. Fig. 5
let ring


Gtr 2 w/ Rhy Fig 5
Gtr. 2 w/ Rhy Fig 5 (last meas.)
Gtr. 1

Begin fade
Gtrs 1 & 2 w/ Rhy Fig 4 (full fade)
Fade out
(Sound effects & chatter)
45 sec

from Pink Floyd - *Wish You Were Here*

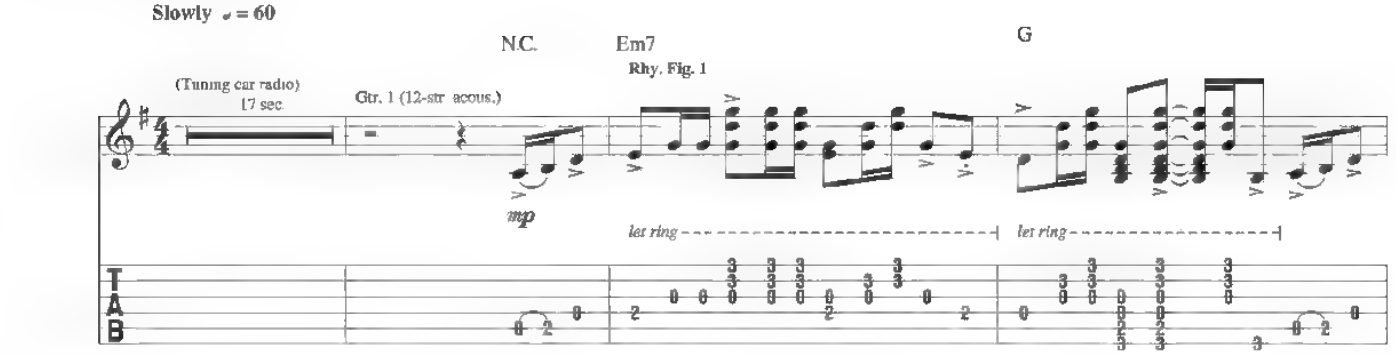
Wish You Were Here

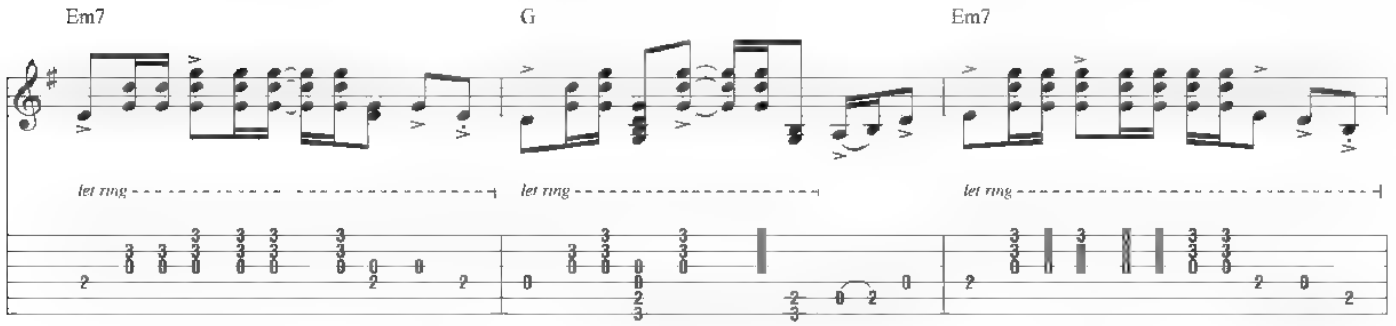
Words and Music by Roger Waters and David Gilmour

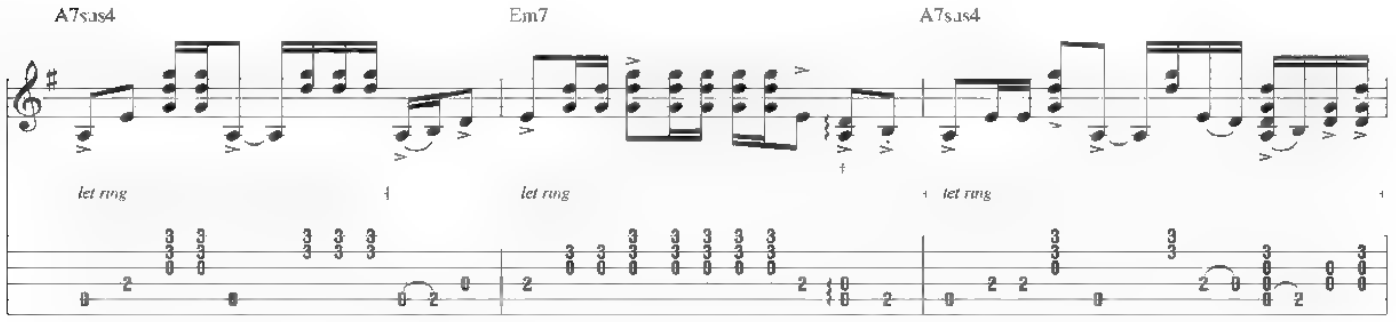
Gtrs. 4 & 5 Open G tuning:
(low to high) D-G-D-G-B-D

Intro

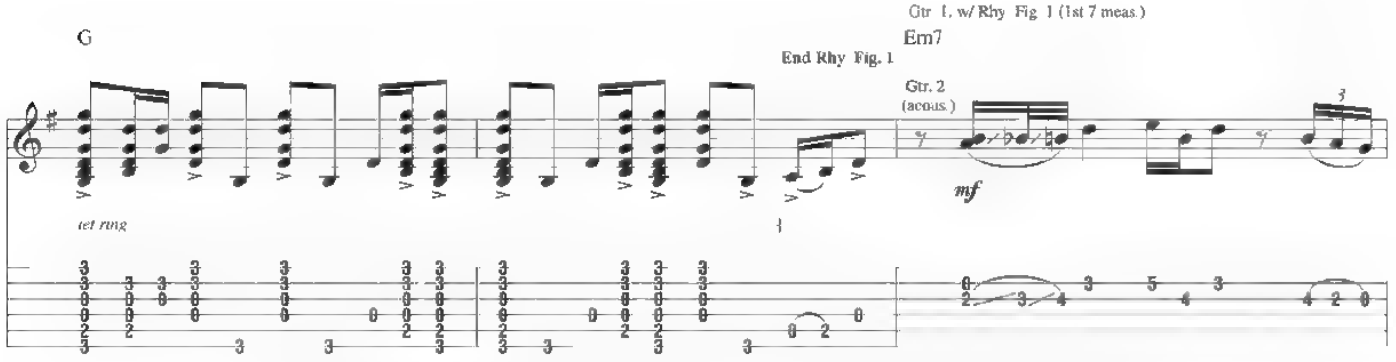
Slowly ♩ = 60







†Play open D only when recalled as Rhy. Fig. 1



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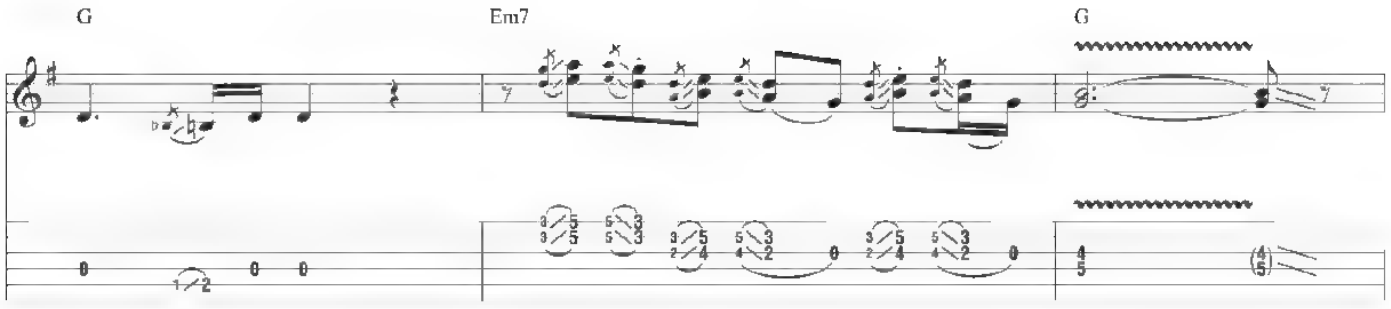
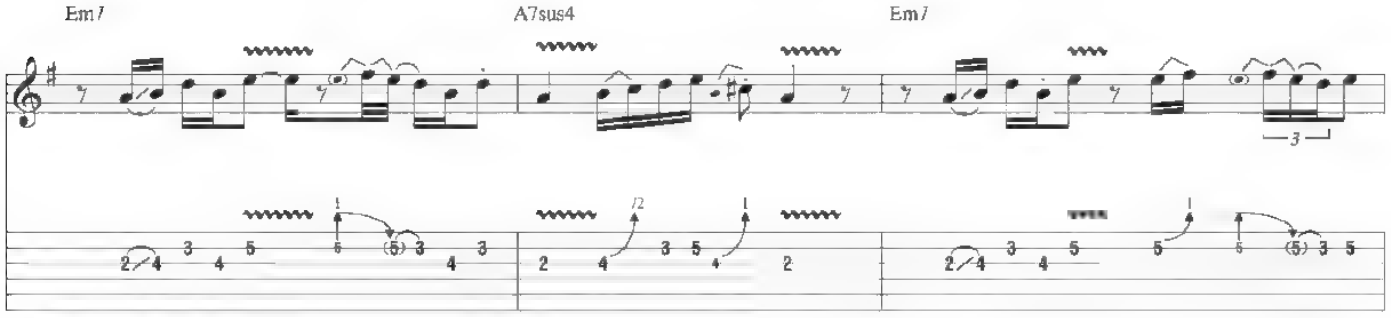
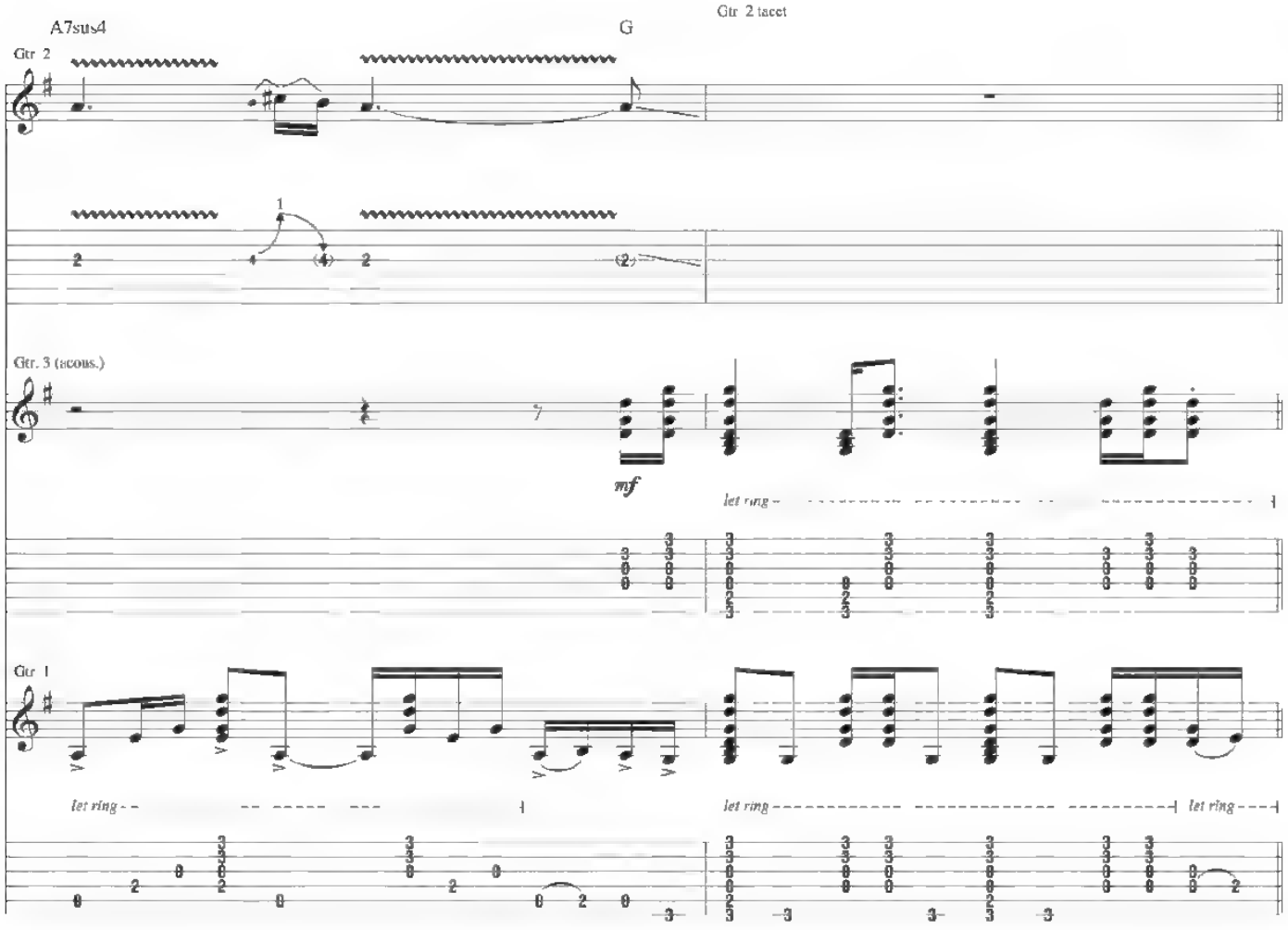

G
Em7
G


Em7
A7sus4
Em7


Gtr 2 tacet
A7sus4
G
Gtr 2
Gtr. 3 (acous.)
mf
let ring
Gtr 1
let ring
let ring
let ring

Verse

C/G

Gtr 1 tacet

D/F♯

1. So, so you think you can tell heav-en from hell,

*Gtr 4

w/ slide

*Pedal steel arr. for gtr.

†Vol. swells throughout

Rhy. Fig. 2

Gtr 3

let ring

**P.M. 6th 5th & 4th strings next 8 meas.

***T

***T = Thumb on 6th string

Gtr

Am

G

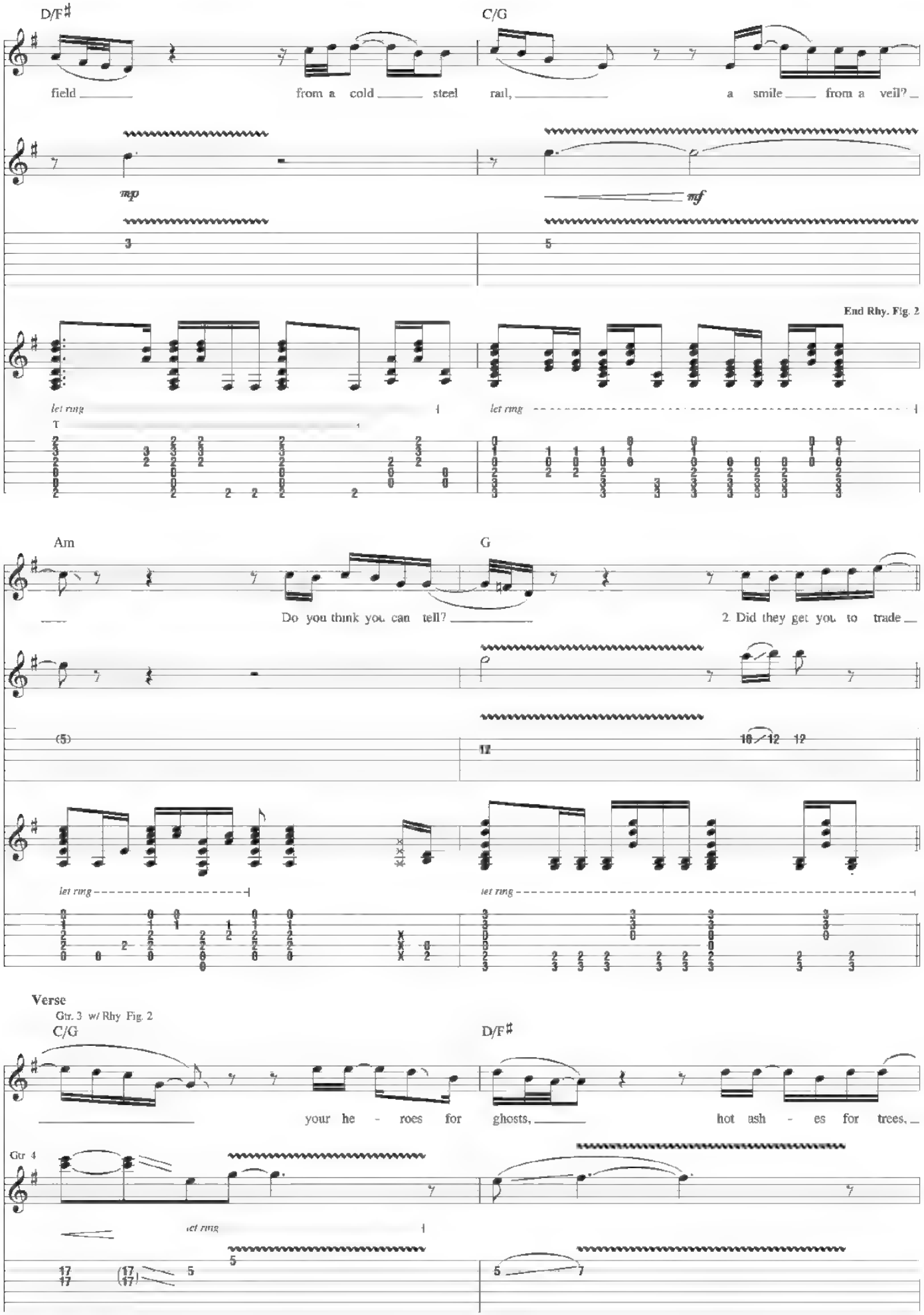
blue skies from pain. Can you tell a green

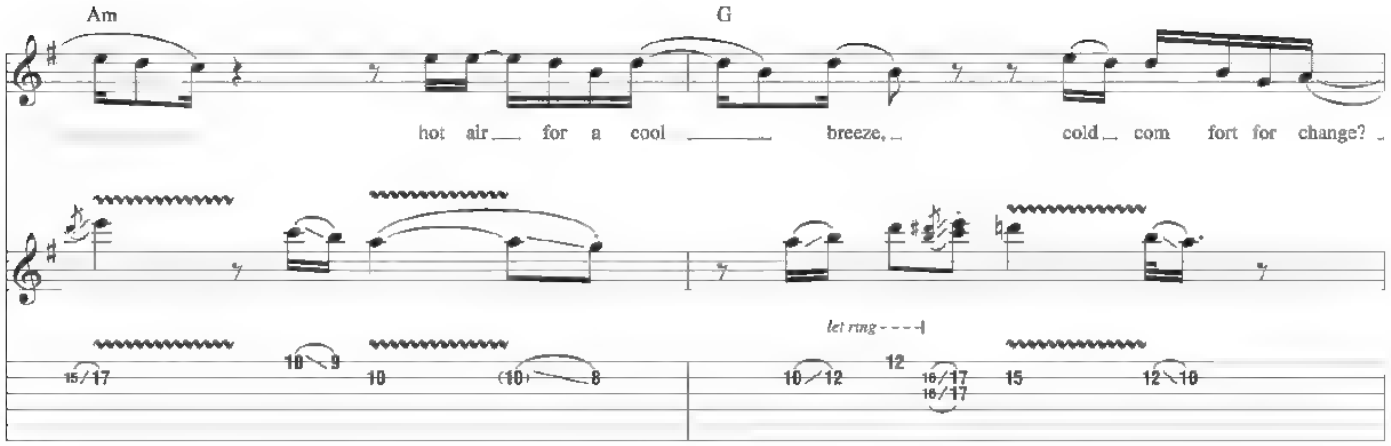
Gtr 4

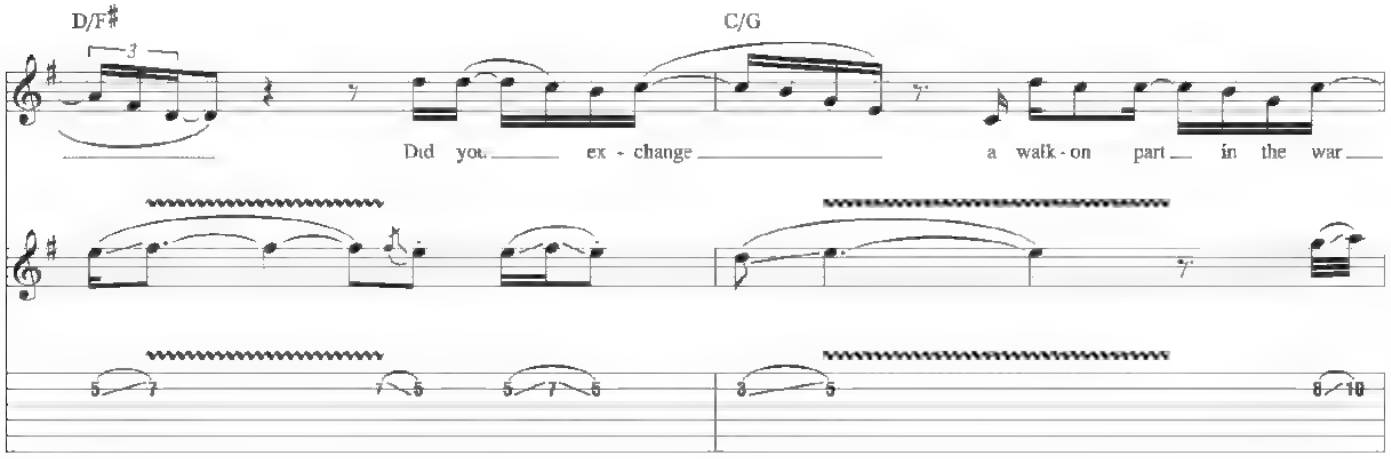
mf

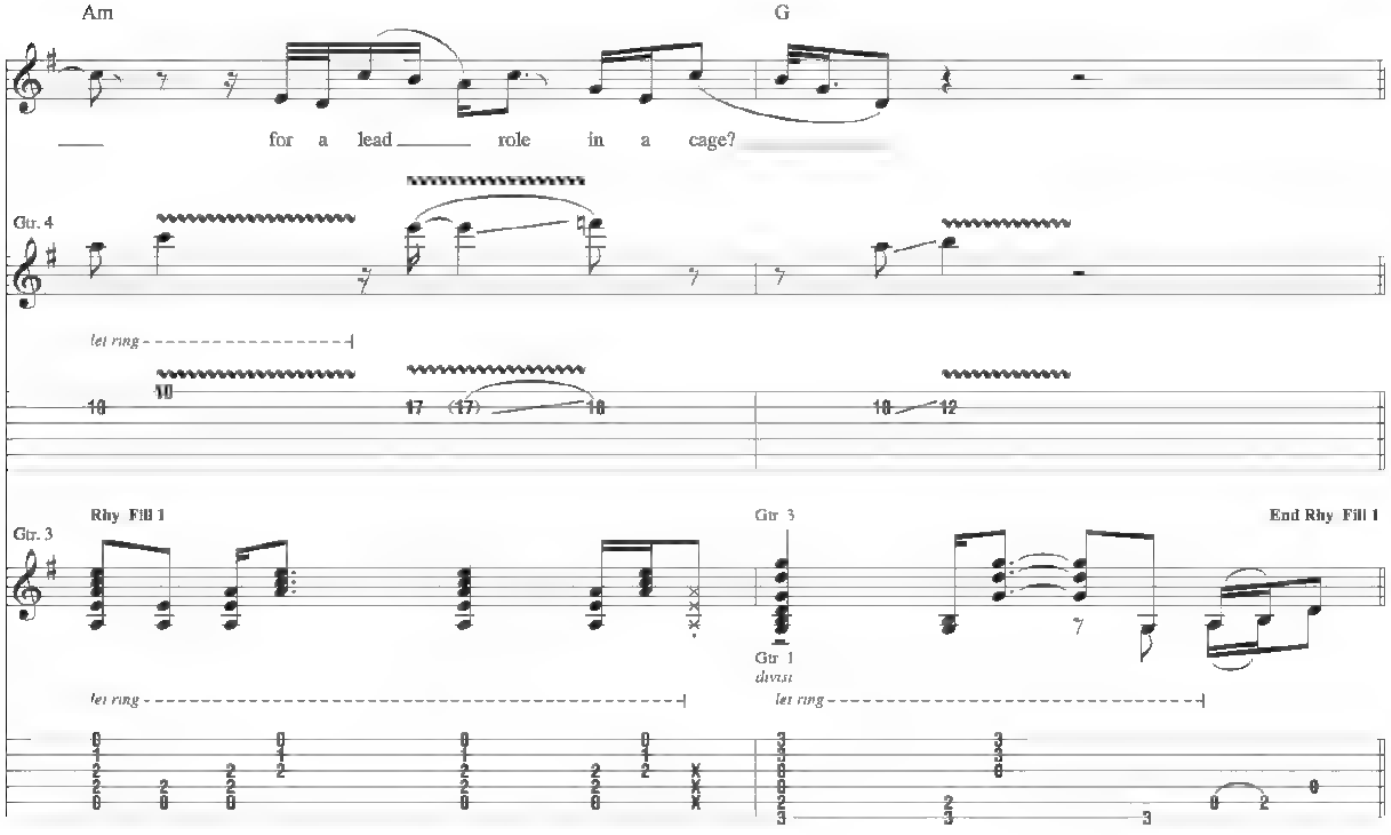
Gtr 3

let ring


D/F♯
C/G
field from a cold steel rail, a smile from a veil?
mp
mf
End Rhy. Fig. 2
let ring
let ring
Am
G
Do you think you can tell?
2. Did they get you to trade
let ring
let ring
Verse
Gtr. 3 w/ Rhy. Fig. 2
C/G
D/F♯
your he - roes for ghosts, hot ash - es for trees,
Gtr. 4
let ring

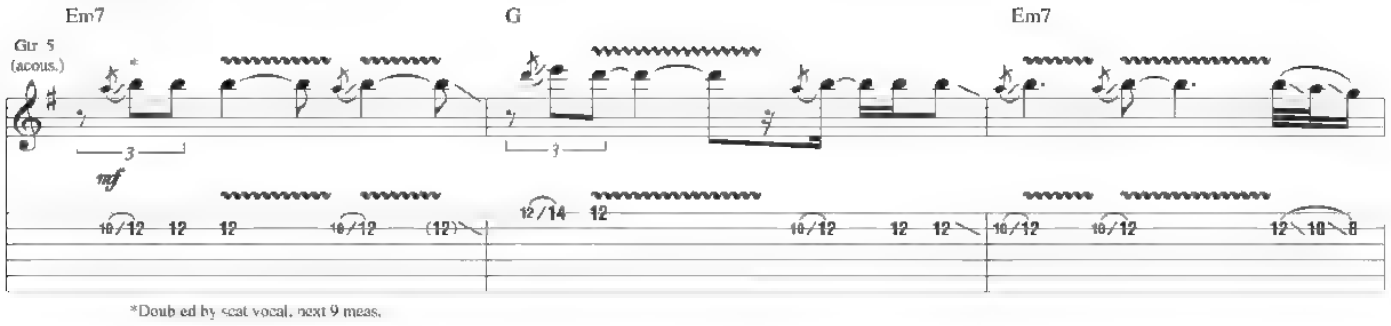

Am
G
hot air for a cool breeze, cold com fort for change?
let ring


D/F♯
C/G
Did you ex - change a walk - on part in the war

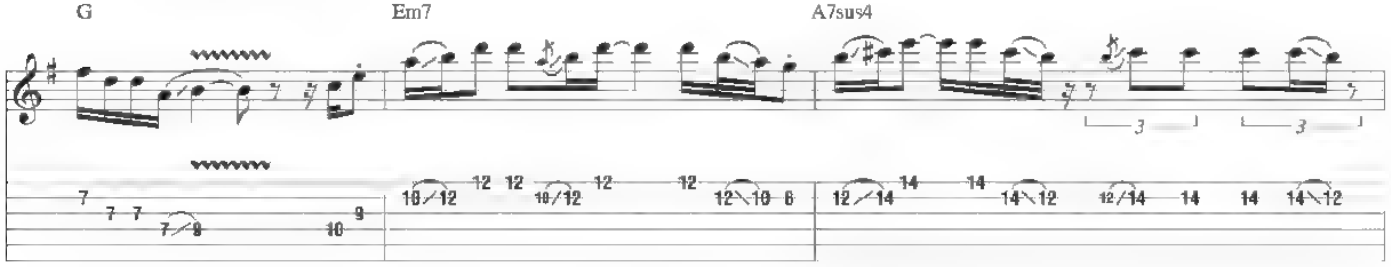

Am
G
for a lead role in a cage?
Gtr. 4
let ring
Gtr. 3
Rhy. Fill 1
Gtr. 3
End Rhy. Fill 1
Gtr. 1
divisi
let ring
let ring

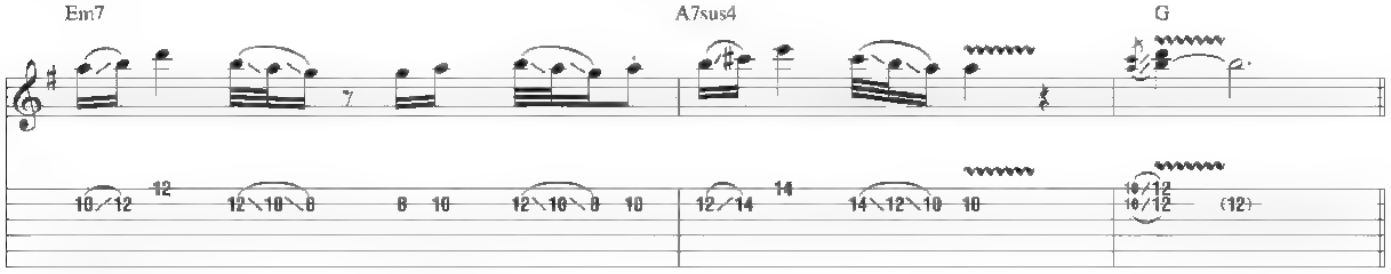
Guitar Solo

Gtrs. 1 & 3 w/ Rhy. Fig. 1 (1st 9 meas.
Gtr. 4 tacet



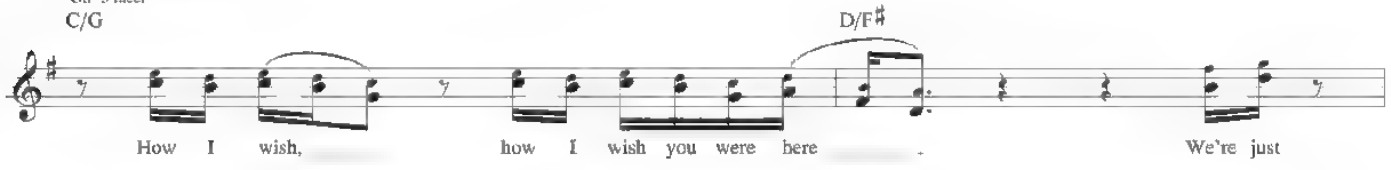
*Doubled by scat vocal, next 9 meas.

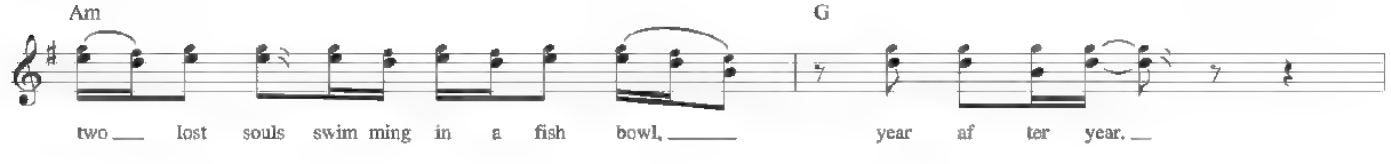


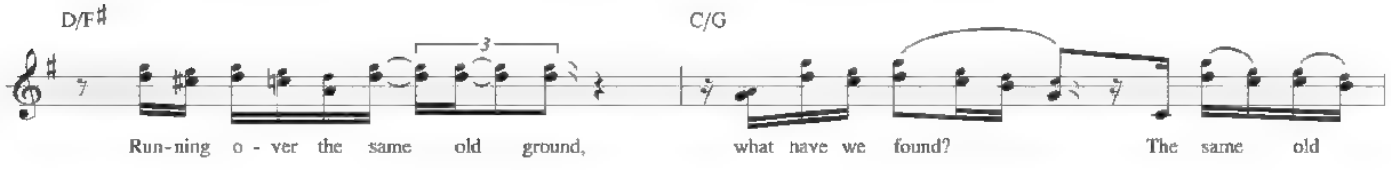


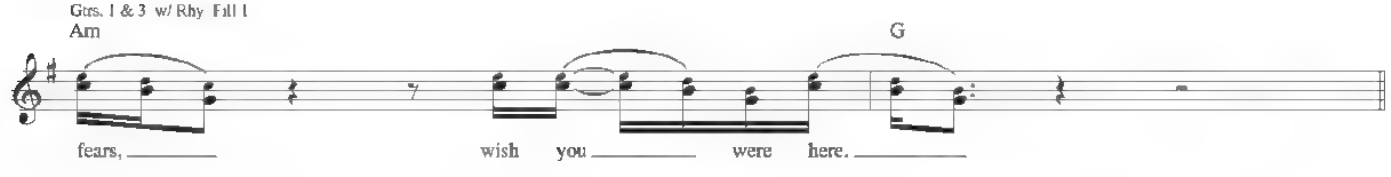
Chorus

Gtrs. 1 & 3 w/ Rhy. Fig. 2
Gtr. 5 tacet



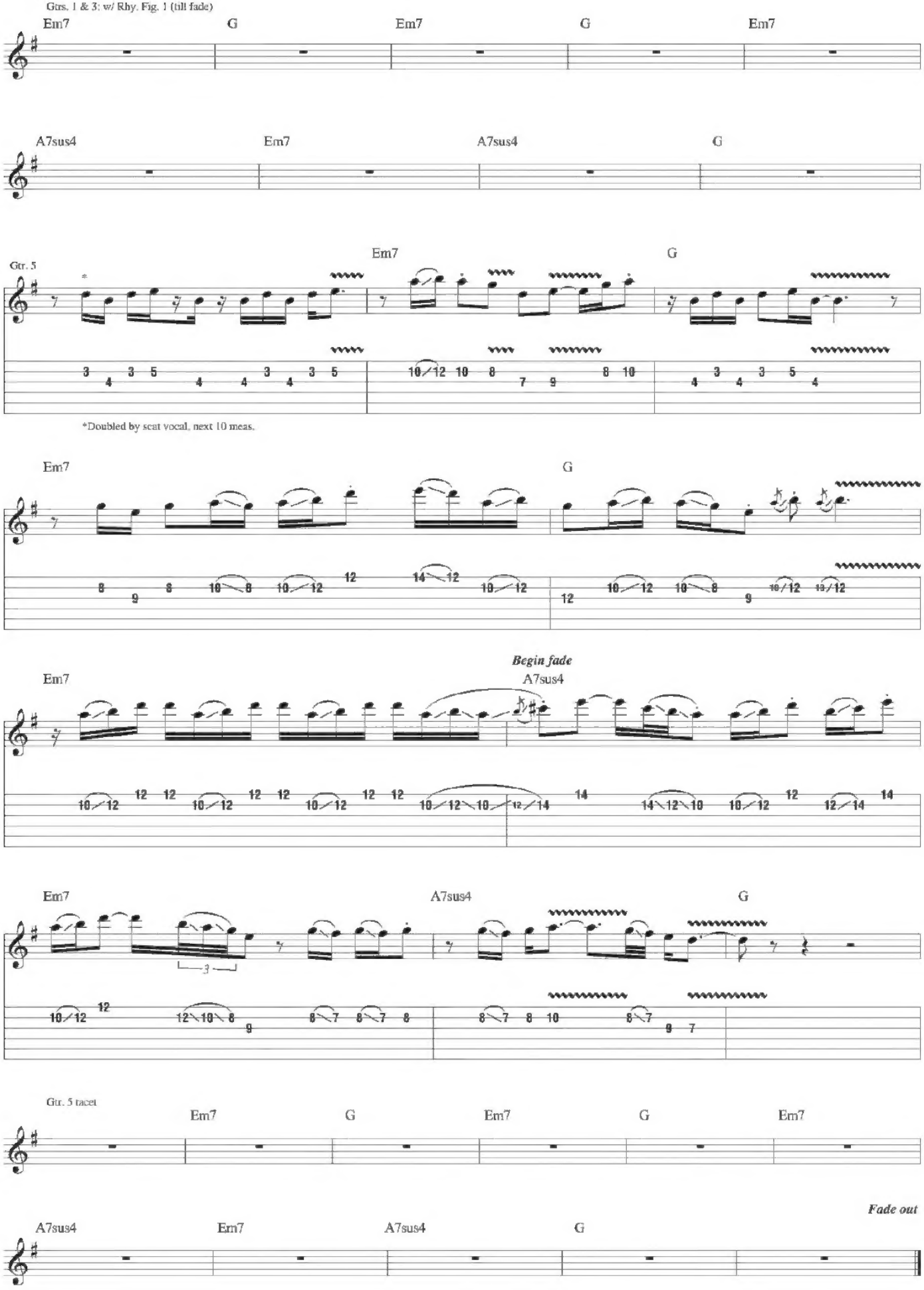






Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (till fade)



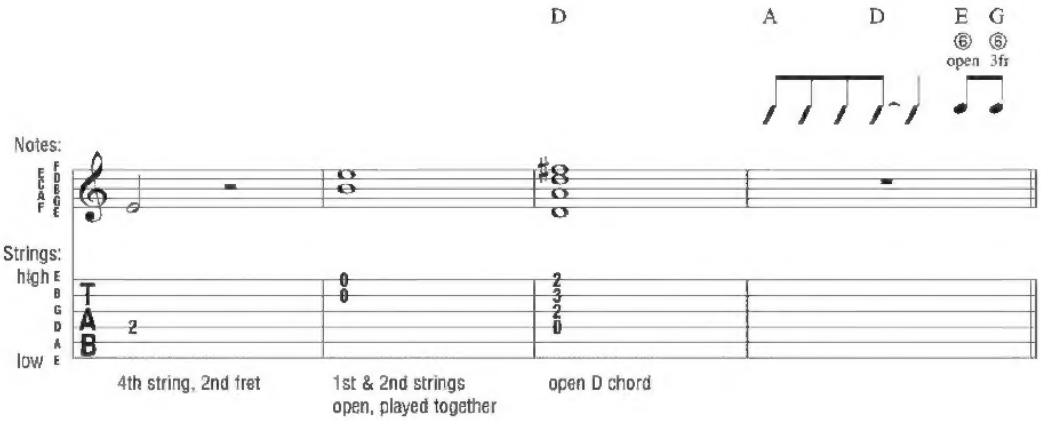
GUITAR NOTATION LEGEND

Guitar music can be notated two different ways: on a *musical staff*, and in *tablature*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

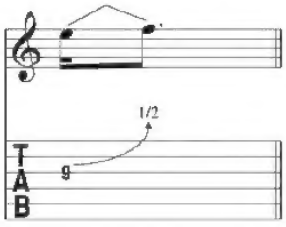
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

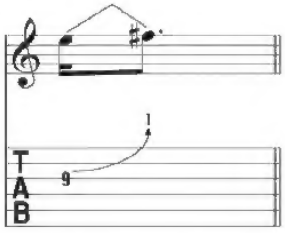


Definitions for Special Guitar Notation

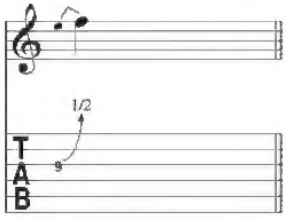
HALF-STEP BEND: Strike the note and bend up 1/2 step.



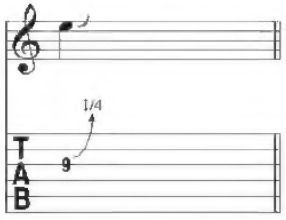
WHOLE-STEP BEND: Strike the note and bend up one step.



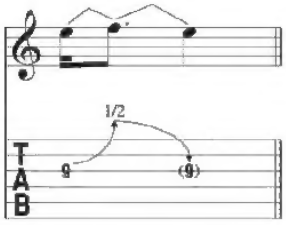
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



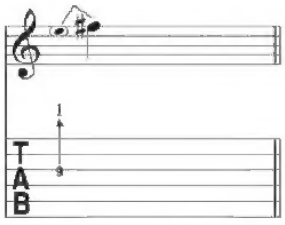
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



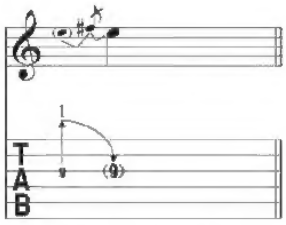
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



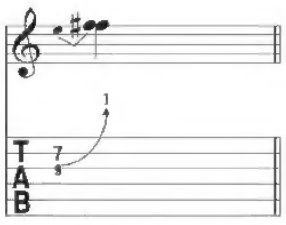
PRE-BEND: Bend the note as indicated, then strike it.



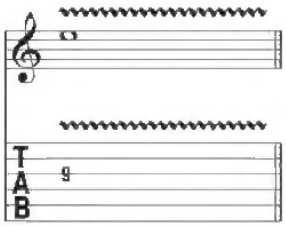
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



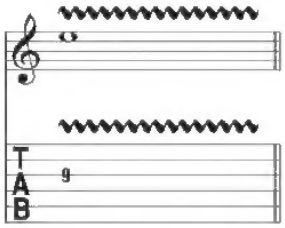
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



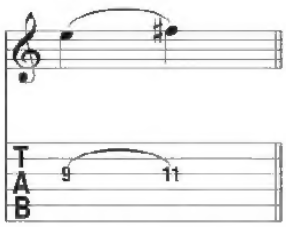
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



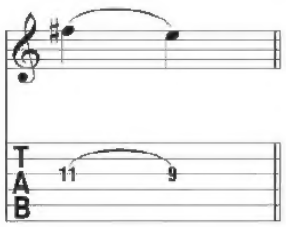
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



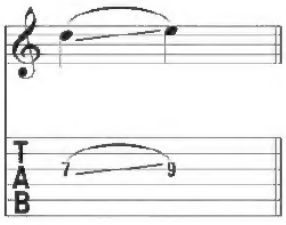
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



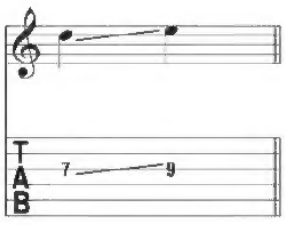
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



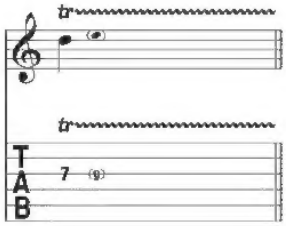
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



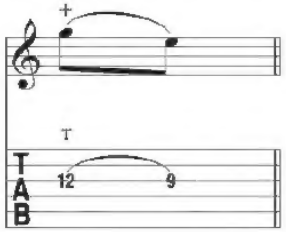
SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

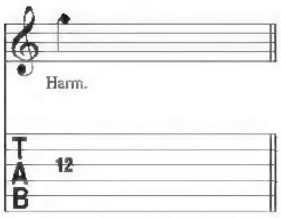


TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

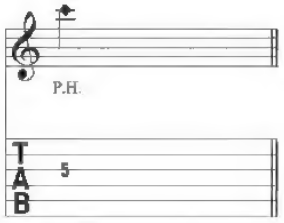


Additional Musical Definitions

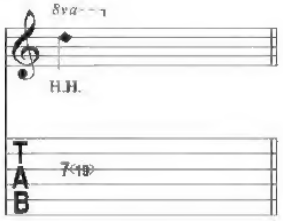
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



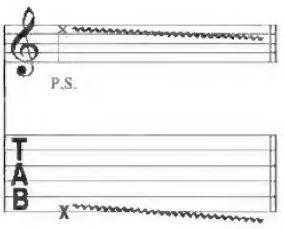
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



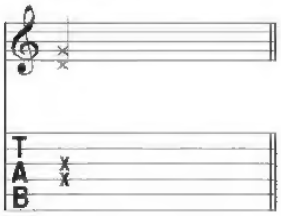
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



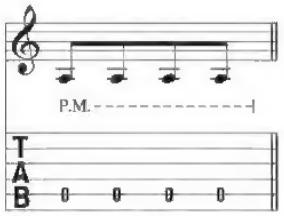
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



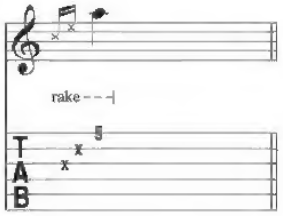
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



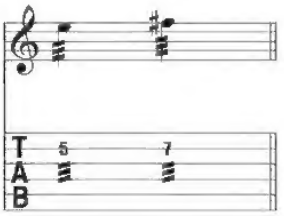
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



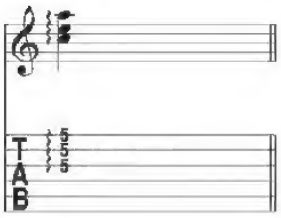
RAKE: Drag the pick across the strings indicated with a single motion.



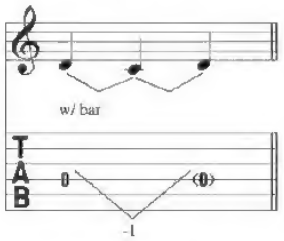
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



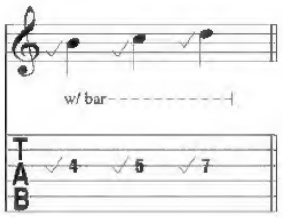
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



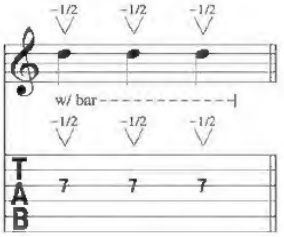
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Play the note short.

• Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

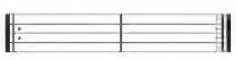
Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

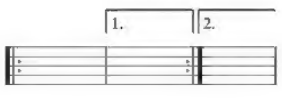
Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).



• Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Comfortably Numb

Cymbaline

Dogs

Fearless

Goodbye Blue Sky

Green is the Colour

Hey You

Is There Anybody Out There?

Mother

On the Turning Away

Pigs on the Wing (Part 1)

Pigs on the Wing (Part 2)

A Pillow of Winds

The Show Must Go On

Welcome to the Machine

Wish You Were Here

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